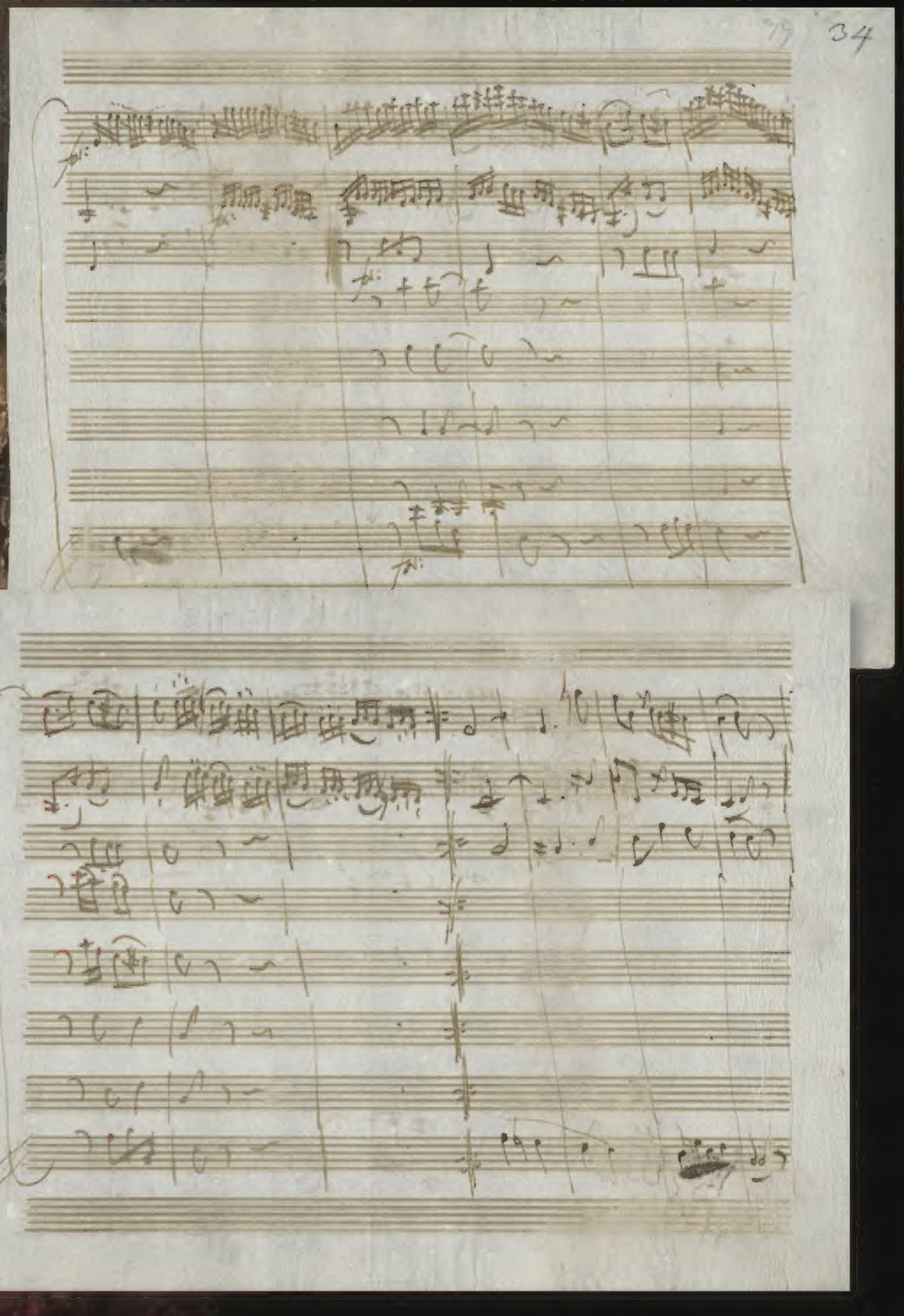
A Celebration of Music: The Property of a Private Collector

Auction December 17, 2014

Wolfgang Amadeus Mozart

Serenade in D for Orchestra. K. 185



Profiles in History

Lot 97

A Celebration of Music: The Property of a Private Collector Auction 71

Wednesday December 17, 2014 at 11:00 am pst

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Place your bid over the Internet! Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information, please visit us @ www.profilesinhistory.com

Catalog price
$35.00

Auction Location:
Profiles in History
26662 Agoura Road
Calabasas, CA 91302

Previews in California
by appointment only

Profiles in History
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Calabasas, CA 91302
call: 1-310-859-7701

Previews in New York
by appointment only

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Joseph M. Maddalena

A lifetime member of the Manuscript Society, Joe Maddalena is widely recognized as the nation's leading authority on historical documents. Maddalena won a spot in the Guinness Book of World Records in 1991 for paying a then-record price at public auction for a handwritten letter of Abraham Lincoln dated January 8, 1863, regarding his issuance of the Emancipation Proclamation, for $748,000. Maddalena sits on the boards of various private foundations, and has built a permanent display of historical documents at the Beverly Hills Public Library and another at the Portland Oregon Historical Society to further the public's awareness of U.S. history. His expertise is well known and relied on. In 1997, Maddalena was instrumental in exposing the Lex Cusak $13 million dollar JFK/Marilyn Monroe forgery hoax, and was interviewed by Peter Jennings of 20/20 as the industry expert. In February 2009, Maddalena worked with the Library of Congress to stage and secure manuscripts for "With Malice Toward None: The Abraham Lincoln Exhibition," the most successful exhibition in its history, celebrating the 200th anniversary of Lincoln's birthday. The exhibition ran from February through May 2009, after which it traveled to five U.S. cities. Founded in 1986, Profiles in History has bought and sold some of the most important manuscripts in existence for its clients. Early in his career, Joe had the pleasure to work with and be trained by noted autograph expert Charles Hamilton, and then later by Chuck Sachs of the Scriptorium. Maddalena states, "After three decades of being a full-time dealer of manuscripts and rare books for our worldwide clientele, I have decided to pursue auction as the best way to bring wonderful materials on a regular basis to market as we have done in other fields of collecting."

Marsha E. Malinowski

With over 26 years of experience as Senior Vice President in charge of manuscripts at Sotheby's, Marsha is president of Marsha Malinowski Fine Books and Manuscripts LLC, which offers appraisal, advisory and media services to private clients, corporations, media and institutions. Profiles in History is pleased to announce Marsha is our Senior Consultant in charge of our Books and Manuscripts auctions. Marsha has been involved with some of the most extraordinary sales of manuscripts in auction history. From the sale of Magna Carta for over $21 million to being in charge of the groundbreaking sale of baseball memorabilia from the collection of Barry Halper, which fetched in excess of $24 million, Marsha's expertise and range of experience is unparalleled. Single-handedly, Marsha carved out the collecting field of artists' letters. She has brought to the market stunning collections, which have included letters by Michelangelo, Van Gogh, Gauguin, Magritte, Monet, Toulouse-Lautrec and Giacometti, to name just a few. From history to literature — a letter by Catherine of Aragon while imprisoned, to a Sherlock Holmes manuscript story by Sir Arthur Conan Doyle; from science to music — Einstein's Theory of Relativity manuscript to a cache of Chopin letters, Marsha's depth of knowledge in all fields of manuscript collecting is second to none. Marsha has a B.A. from Wellesley College and her M.A. from Brown University. Both institutions have served her well. Her knowledge of history coupled with her language skills has put her at the top of her field.

AGREEMENT BETWEEN
PROFILES IN HISTORY & BIDDER

The following terms and conditions including the Conditions of Sale and Terms of Guarantee, constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to this auction only. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment: The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty-three percent (23%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty-five percent (25%) if bid on and won through internet bidding; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title: On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved: Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion: Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves: Lots may be subject to a reserve, which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility, Agency: The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal, Charges: No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding: Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies: Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith, including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Terms of Guarantee: Profiles does not provide any guarantee or warranty to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale and specifically this Section 10. As set forth below and elsewhere in these Conditions of Sale, Profiles guarantees the authorship, origin, period, and culture of each lot in this catalogue in which the catalog's lot description is printed in a Bold or Capitalized type heading, or as revised or amended by announcement before or during the auction. Except for the Bold and Capitalized headings and subject to the exclusions below, Profiles makes no warranties whatsoever, whether express or implied or by operation of law, with respect to any lots offered or any other material in the catalog. In the event Profiles in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, Profiles shall refund to the original purchaser of record the hammer price plus applicable Buyer's Premium paid for the lot by the original purchaser of record. This Guarantee shall not apply if: (i) the catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) as of the date of the sale, or the catalogue description indicated that there were conflicting opinions; and/or (ii) the only means to establish that the Authorship was not as described in the Bold or Capitalized heading at the date of the sale would have been by method or processes neither generally available nor accepted at such time; unreasonably expensive or impractical to utilize; or likely (in Profiles' reasonable opinion) to have caused damage and/or loss of value to the lot; and/or (iii) there has been no material loss in the lot's value from that which was disclosed in the catalog. The term of this Guarantee is five (5) years from the date of this auction. The Guarantee is non-transferrable and non-assignable, and is solely for the benefit of the original purchaser of record.

To be eligible to make a claim under this Guarantee, the original purchaser of record must: (i) send written notice to Profiles within ninety (90) days after receiving information that causes the original purchaser of record to question the accuracy in any respect of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the specific reasons for such question; and (ii) return the lot to Profiles (a) in the same condition as it was when possession was transferred to the original purchaser of record and (ii) with sole title in and to the original purchaser of record free of any liens, encumbrances or third party claims arising after the date that possession was transferred to the original purchaser of record. Profiles, may, in its sole discretion, waive any of the above requirements. Profiles may also require the original purchaser of record to obtain at the sole expense of the original purchaser of record reports of two independent and recognized experts in the field, mutually acceptable to Profiles and the original purchaser of record. Profiles shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. Rescission of the sale and refund under this paragraph is exclusive and in lieu of and to the exclusion of any other remedy which may otherwise be available as a matter of law or equity. Neither Profiles nor the consignor shall be liable for any damages or damage claims including but not limited to consequential damages, losses of anticipated or actual profit or interest, punitive or exemplary damages, or any other incurred or claimed damages.

Except as expressly set forth in this Section 10 above and in all other cases, all property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages: In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actu-

ally paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements: Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies: This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services: For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings: Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement: These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale: Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices: In addition to descriptive information, each entry in the catalog includes a price range, which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, and provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property: Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax: The actual purchase price will be the sum of the final bid price plus the buyer's premium of 23% of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty-five percent (25%) if bid on and won through internet bidding. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction: You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business: Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports: If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration: If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842. You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction: All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding: Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments: See registration page.

Absentee Bids: If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids: It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids: Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles. Profiles is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles, the online bidding software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding online, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since internet bids are not shown to Profiles until Profiles opens the lot on the floor, Profiles treats those bids the same as floor or telephone bids. In most cases, however, the floor and/ or telephone responds before the internet bid is presented, due to live internet bid software or internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over online bids with floor bids being considered before telephone bids. Also please note that all Profiles lots purchased online carry a 25% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

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Unsold Lots: If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

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Payment: You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping: After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

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THE SELLER

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Delivery of Property to Profiles in History: After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

Pre-Auction Notification: Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

After approximately 30 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

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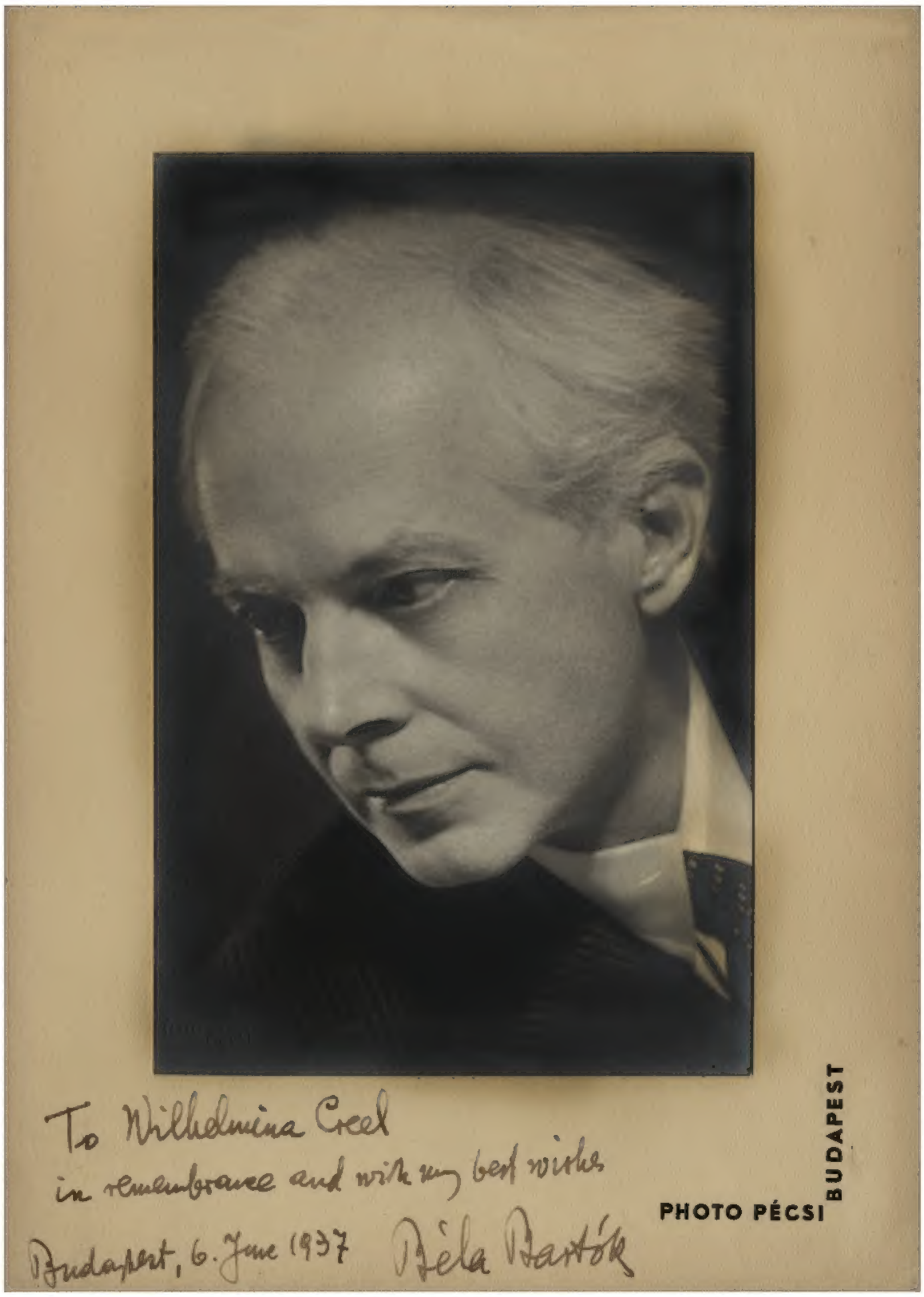
Please note that all items in this catalog are sold in "as is" condition.

A Celebration of Music: The Property of a Private Collector

The universal language of music could not be more beautifully articulated in the extraordinary private collection offered herewith. Painstakingly amassed for over thirty years, the collection reflects the refined sensibilities of a veritable connoisseur of music. Highlights abound in both manuscript and printed form. Autograph letters by Vincenzo Bellini and Georges Bizet mentioning *Norma* and *Carmen* are a rarity. The autograph music signed from *Carmen* by Georges Bizet is simply stunning. The Beethoven autograph letter signed twice appealing for assistance with an official matter on behalf of his nephew, Karl, is a particularly fine letter. An autograph letter signed by Friedrich Haydn to Dr. Birney regarding a canzonetto is a jewel. Only three letters from Haydn to Dr. Birney have sold at auction since 1975. The mystery of the missing second leaf of the earliest manuscript of Handel's autograph manuscript will is solved with the leaf herewith containing three words on the recto and three lines on the verso in his hand. The Mozart manuscript leaf from his Serenade D for Orchestra, K185 in pristine condition is nothing short of breathtaking. Ruggero Leoncavallo's autograph manuscript from Pagliacci could not be finer. A whimsical caricature of Leoncavallo by Enrico Caruso is a striking likeness of the composer. Puccini pokes fun at Massenet's "Poor" Manon in a letter and then composes the same opera of which a working sketch of the Act I finale is being offered. The very last bars of music Brahms wrote before he died with complete documentation are of particular importance. George Gershwin is well represented with the manuscript of his "By Strauss" in addition to an autograph letter replete with autograph quotation from *Porgy and Bess,* bringing "Summertime" to none other than Dorothy Heyward. Gustav Mahler takes center stage with autograph music signed, photographs signed and a whimsical and rare autograph poem. No less than two fine and rare autograph musical manuscripts by Franz Schubert are included in the collection. An Igor Stravinsky letter to Pierre Monteux with a quotation pertaining to the entrance of the "little trumpet" for the Paris premier of *Petrouska* is a rare find. In printed form, the depth and breadth of the Beethoven, Handel and Mozart are of particular note. Fine first editions of the scores of these towering figures in the world of music are offered herewith in pristine condition. The Mozart *Piano Sonatas*—K. 330-2, first edition, first issue and *Die Zauberflote,* first edition are of extreme rarity.
Manuscripts by Berlioz, Bernstein, Brahms, Debussy, Donizetti, Gounod, Liszt, Massenet, Mendelssohn-Bartholdy, Ponchielli, Rachmaninoff, Rossini, Salieri, Strauss, Stravinsky, Tchaikovsky, Verdi and Wagner further enrich A Celebration of Music: The Property of a Private Collector.

Enjoy leafing through the catalogue and let us know if you have any questions. Whether you join in on the sale by attending the auction, bidding by phone, bidding online, or submitting absentee bids, we are most grateful for your participation in the sale.



1. Bartók, Béla Viktor. Photograph inscribed and signed ("Béla Bartók"), in English, (9.12 x 6.5 in.; 232 x 165 mm.), Budapest, 6 June 1937, to Wilhdmina Creel; photo mounted on *Photo Pécsi Budapest* cardstock mat (the inscription and signature is on the mat), mounting remnants on verso of cardstock backing.

A fine photograph of Bartók inscribed and signed.

The composer writes in full: *To Wilhdmina Creel in remembrance and with my best wishes Béla Bartók Budapest, 6 June 1937.*

Bartók is considered one of the most important composers of the twentieth century; he and Franz Liszt are regarded as Hungary's greatest composers. Through his collection and analytical study of folk music, he was one of the founders of comparative musicology, which later became ethnomusicology. The music of Richard Strauss, whom he met in 1902 at the Budapest premiere of *Also sprach Zarathustra*, strongly influenced his early work. When visiting a holiday resort in the summer of 1904, Bartók overheard a young nanny from Kibéd in Transylvania, sing folk songs to the children in her care. This sparked his lifelong dedication to folk music. In 1936 he travelled to Turkey to collect and study folk music. He worked in collaboration with Turkish composer Ahmet Adnan Saygun mostly around Adana.
$1,000 - $1,500

2. Beethoven, Ludwig van. Autograph letter signed twice ("Beethoven") and ("K. v. Beethoven"), in German, 1 page (8.12 x 10.12 in.; 206 x 257 mm.), [Vienna, after 1816], to an unidentified official; stains from tape at head and foot of letter.

Beethoven as legal guardian for his nephew, Karl, requests a favor.

The composer writes in full:

P.P. [Per procurationem]
Ich ersuche höflichst die Beylage durchzulesen und hierauf eine gefällige Antwort zu erteilen.
Ergebenster Diener
Beethoven
Vormund meines Neffen
K. v. Beethoven

Translation:

PP [Per procurationem/ By the agency of]
I would like to most politely ask you to read the attachment and grant a favorable answer thereto.
Your most loyal servant,
Beethoven
Legal guardian of my nephew
K. v. Beethoven

Writing in his capacity as legal guardian to his nephew, Beethoven requests a favorable response from an unidentified correspondent. The formal tone of the letter suggests the composer is appealing for assistance with an official matter on behalf of his nephew, Karl.

In 1813, when Kaspar van Beethoven's s health began to seriously deteriorate, he signed a declaration appointing his brother, Ludwig, guardian of his son, then aged six, in the event of his death. Kaspar died on 15 November 1815. In his will dated the previous day, he assigned guardianship of his son both to his wife and to Ludwig, apparently hoping that the two would put aside their long-standing animosity. This effort failed entirely, as after his death Ludwig and Johanna engaged in a lengthy and bitter custody struggle over Karl.

During the years of custody that followed, Beethoven attempted to ensure that Karl lived to the highest moral standards. Beethoven had an overbearing manner and frequently interfered in his nephew's life. Karl attempted suicide on 31 July 1826 by shooting himself in the head. He survived and was brought to his mother's house, where he recuperated. He and Beethoven were reconciled, but Karl insisted on joining the army and last saw Beethoven in early 1827.

Apparently unpublished.

Provenance: Walter Slezak—present owner.
$80,000 - $120,000

P. P.

Ich habe heute Gelegenheit
durch Herrn [illegible]
einen [illegible]
[illegible]

Ihr [illegible]

Ihr gehorsamster
Diener
Beethoven

[illegible]
meine Adresse
L. v. Beethoven

310-859-7701

IIme

Grande Simphonie

en Rè majeur

(D dur)
de

LOUIS van BEETHOVEN.

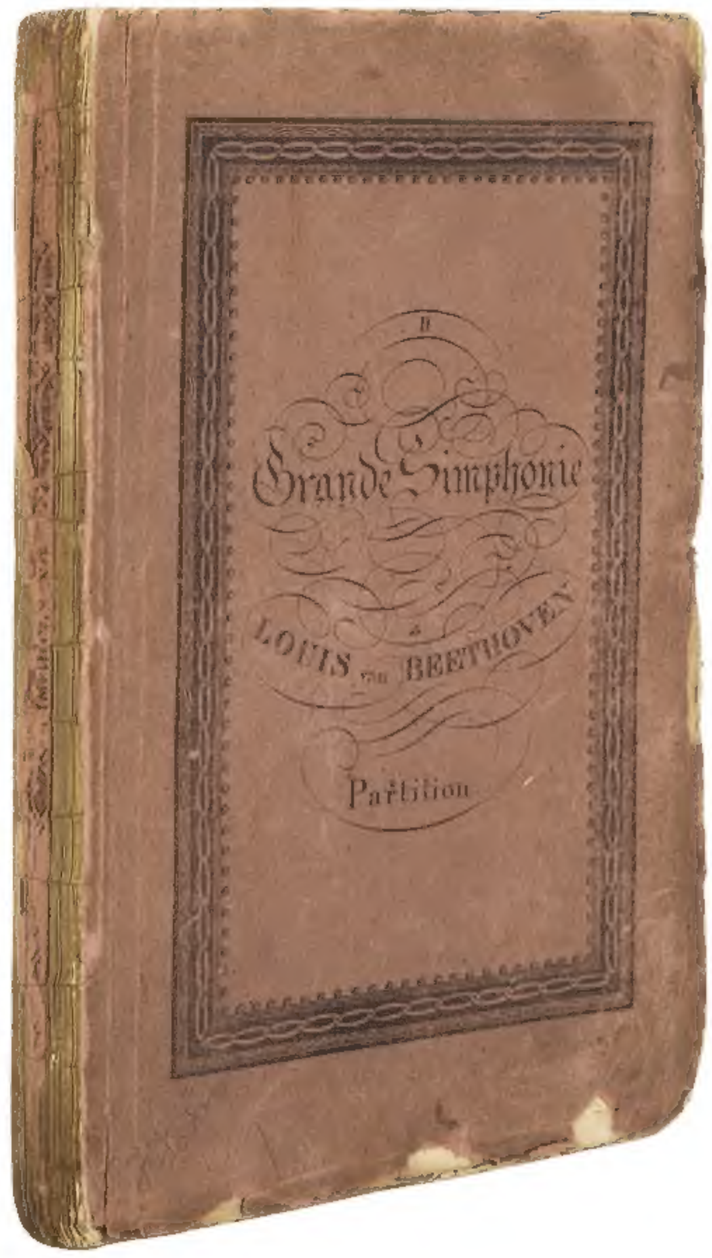
Oeuvre XXXVI

Partition.

Prix 14 Frs

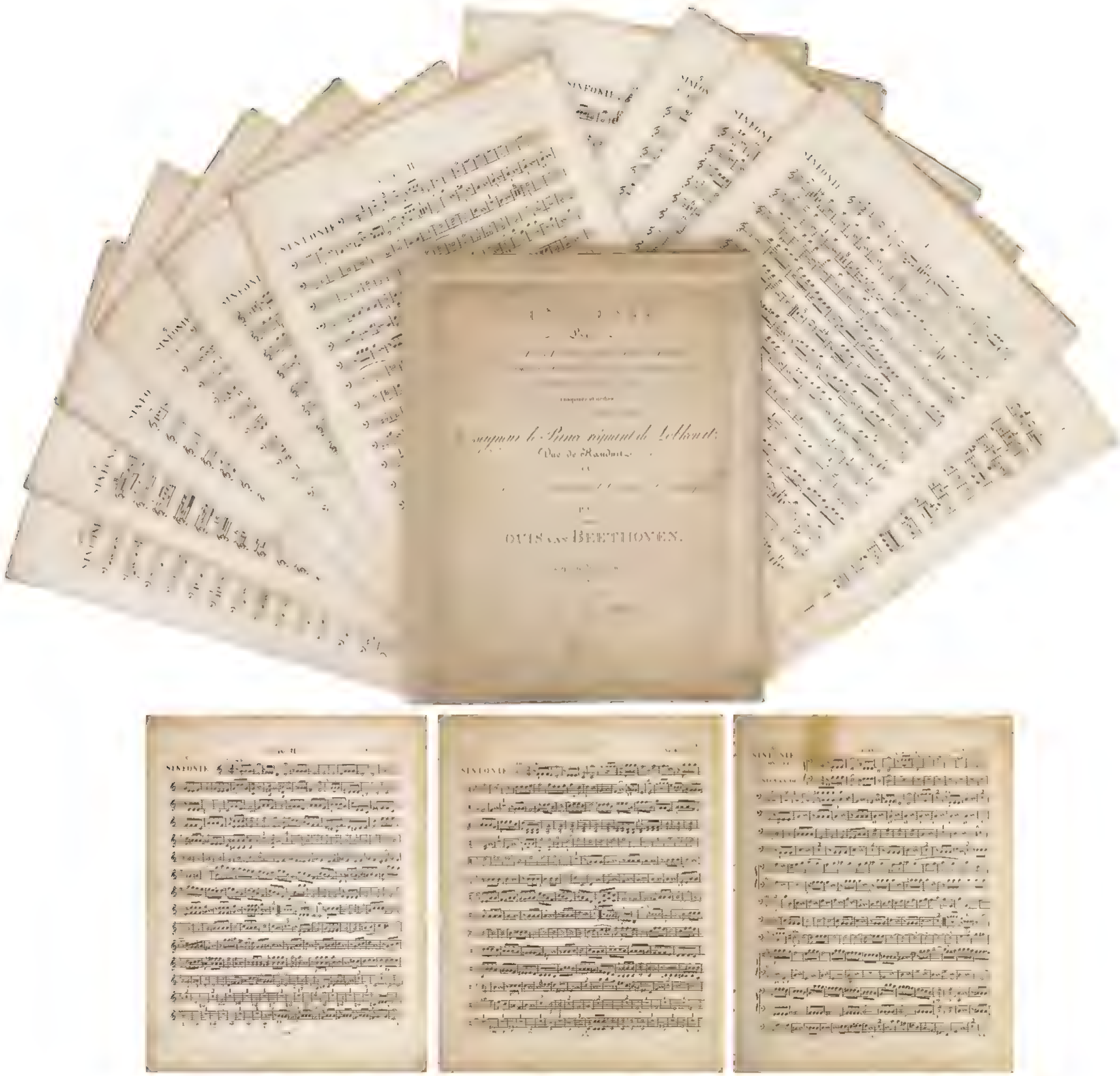
BONN et COLOGNE chez N. SIMROCK.

1959.



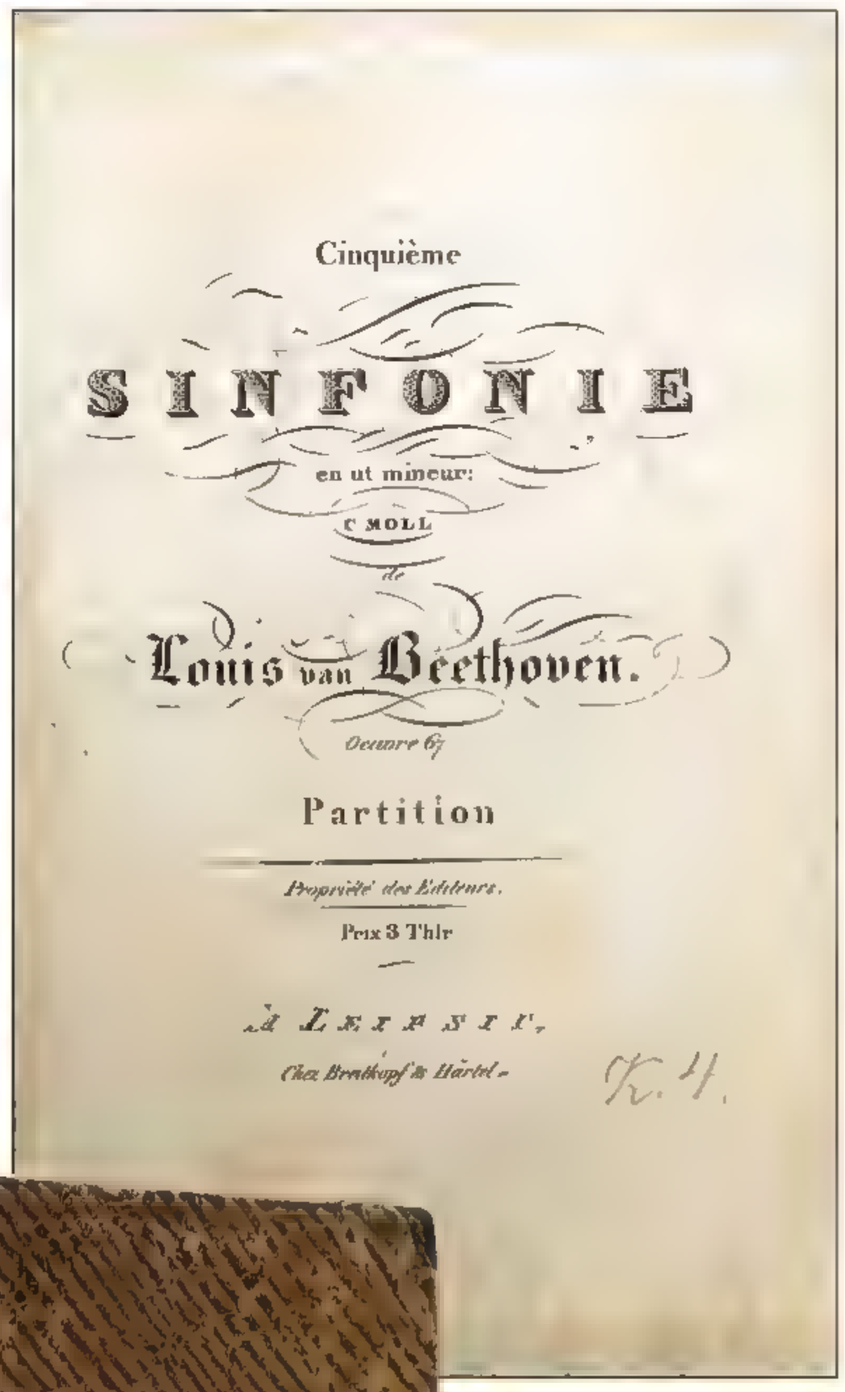
3. Beethoven, Ludwig van. *IInd me Grande Simphonie en Re majeur (D dur de) Louis van Beethoven, Oeuvre XXXVI, Parition. Bonn et Cologne, chez N. Simrock.* [1822] Plate number 1959. Part of the original cover wrapper still attached, pages untrimmed; with slipcase.

First German Edition, second issue with "*IInd MME*" on the title page. 162 pages.

Reference: Kinsky Halm, page 89.
$1,500 - $2,500

4. Beethoven, Ludwig van. *Sinfonie Pour 2 Violons 2 Violes, Violoncelle et Contre-Violon, 2 Flûtes, petite Flûte, 2 Hautboix, 2 Clarinettes, 2 Bassons, Contre Basson, 2 Cors, 2 Trompettes, Timbales et 3 Trompes…No 5 des Sinfonies.* [Complete set of parts.] Leipsic, Breitkopf & Härtel, [ca. 1809]. Title page slightly trimmed and rebacked, some paper repairs, light foxing but overall a very fine copy housed in a custom green half leather box.

First Edition, third issue of the parts. Parts are 12, 8, 9, 9, 6, 4, 2, 6, 4, 6, 5, 6, 6, 2, 5, 5, 4, 3, 2, 2, 2, 4pp. Folio. Plate number 1329, unbound and uncut.

Extremely rare. The third issue is the corrected edition with the five bar motto; the added grace notes in bar 259 of the third movement of the viola part; and the addition of arco in the 4th movement also in the viola part.

Reference: Fuld, page 557.
$8,000 - $12,000

Cinquième

SINFONIE

en ut mineur:

C MOLL

de

Louis van Beethoven.

Oeuvre 67

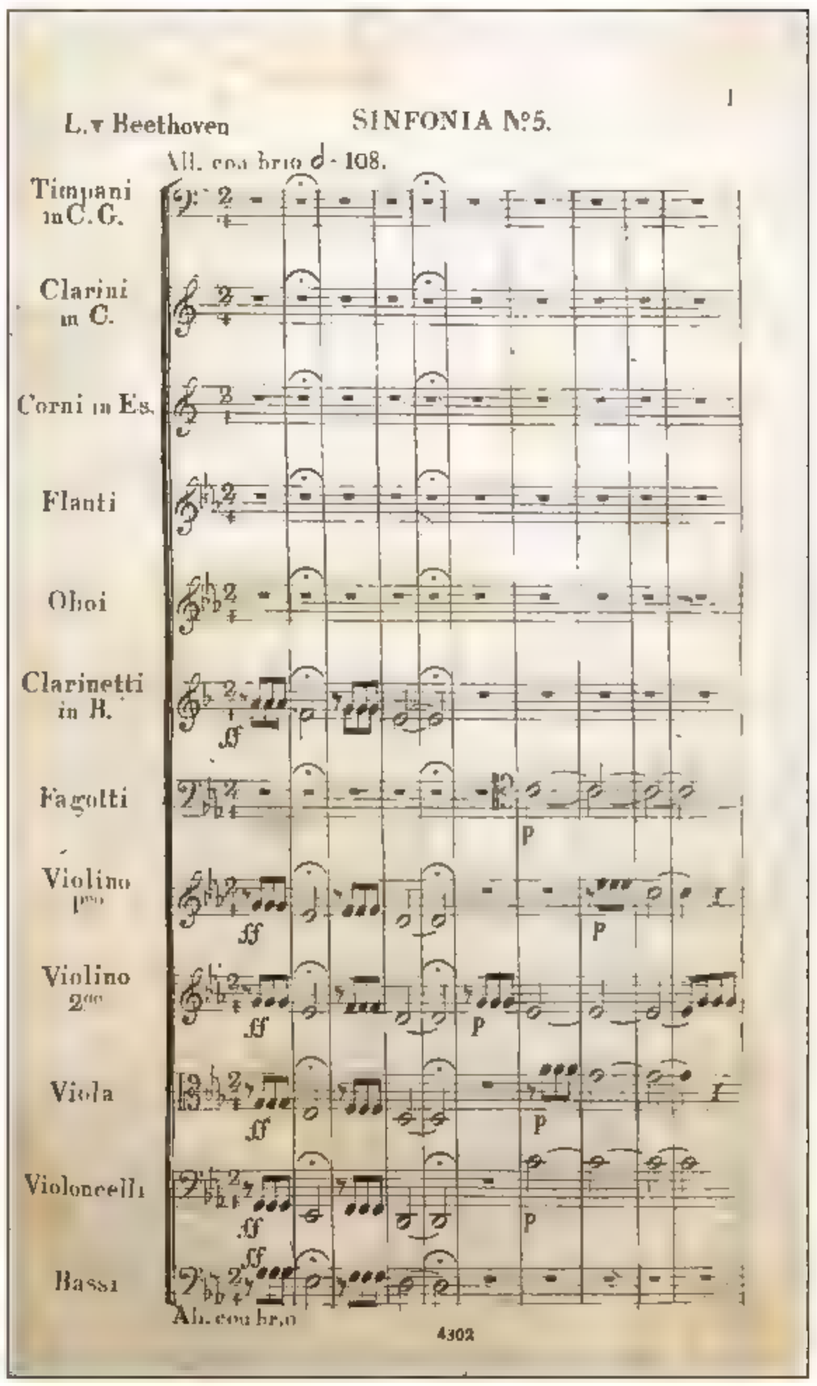
Partition

Propriété des Editeurs.

Prix 3 Thlr

A Leipzig

Chez Breitkopf & Härtel.

K. 4.

L.v Beethoven SINFONIA №5.

All. con brio ♩ = 108.

Timpani in C.G.

Clarini in C.

Corni in Es.

Flauti

Oboi

Clarinetti in B.

Fagotti

Violino I^mo

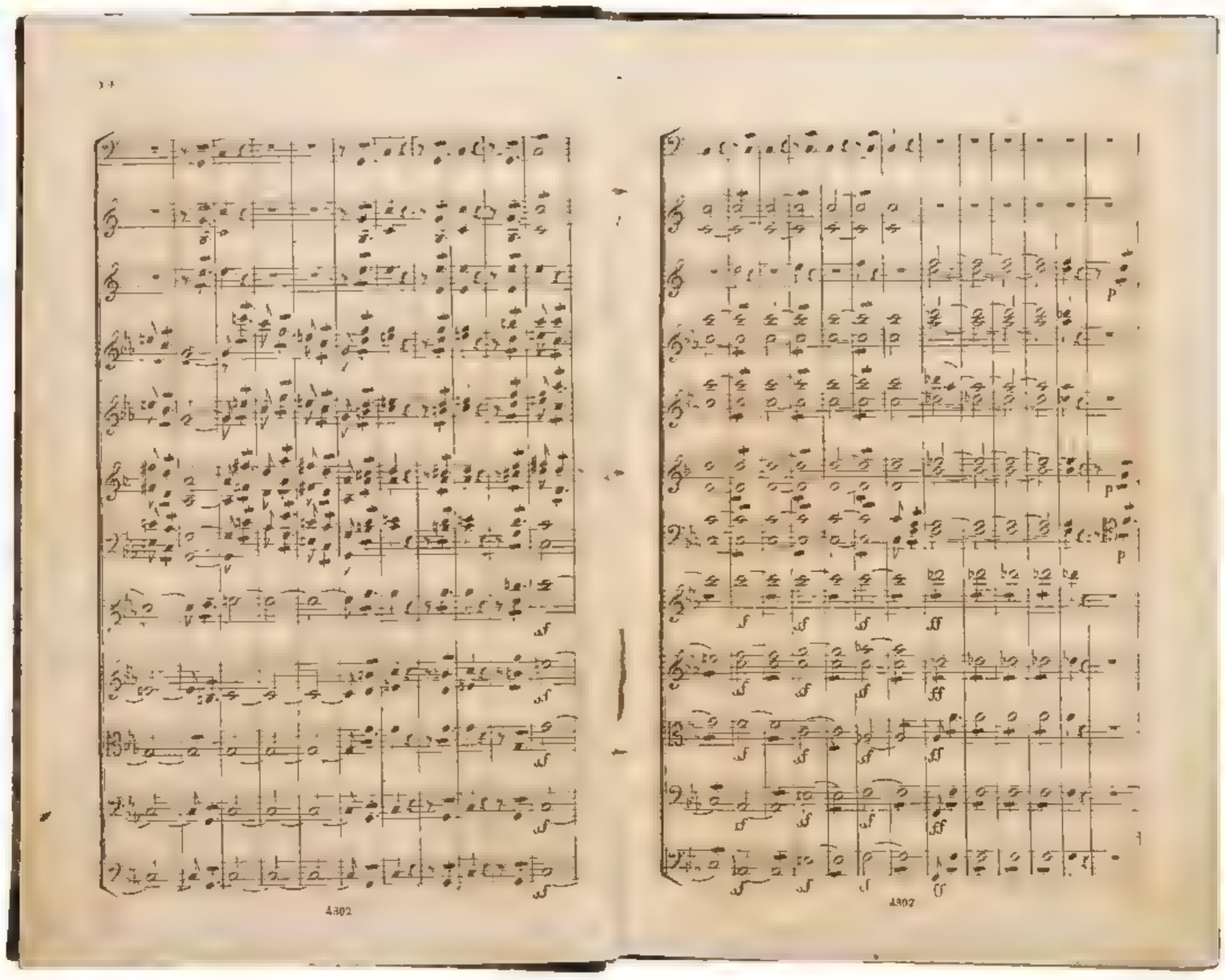
Violino 2^do

Viola

Violoncelli

Bassi

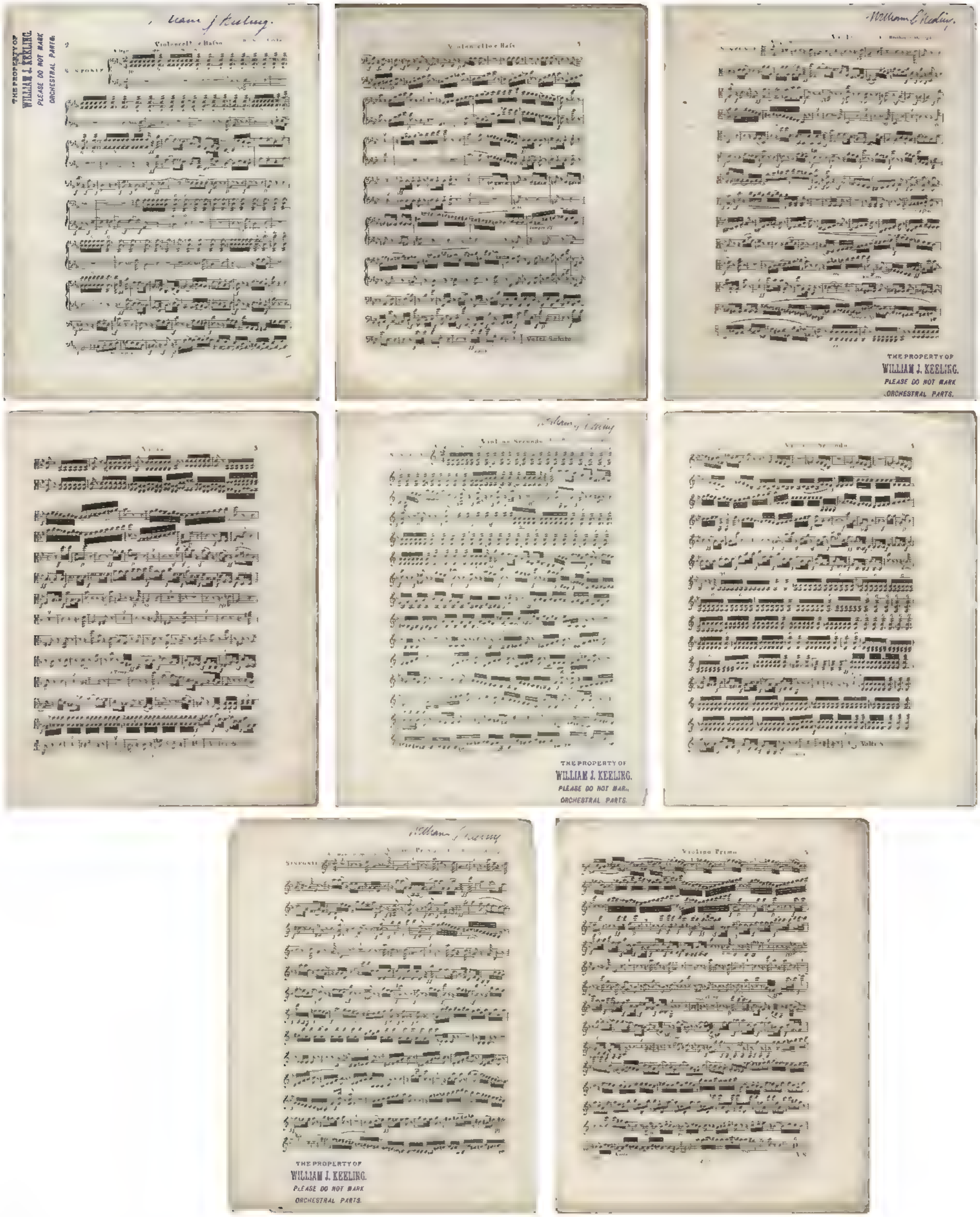
All. con brio

4302

4302

4302

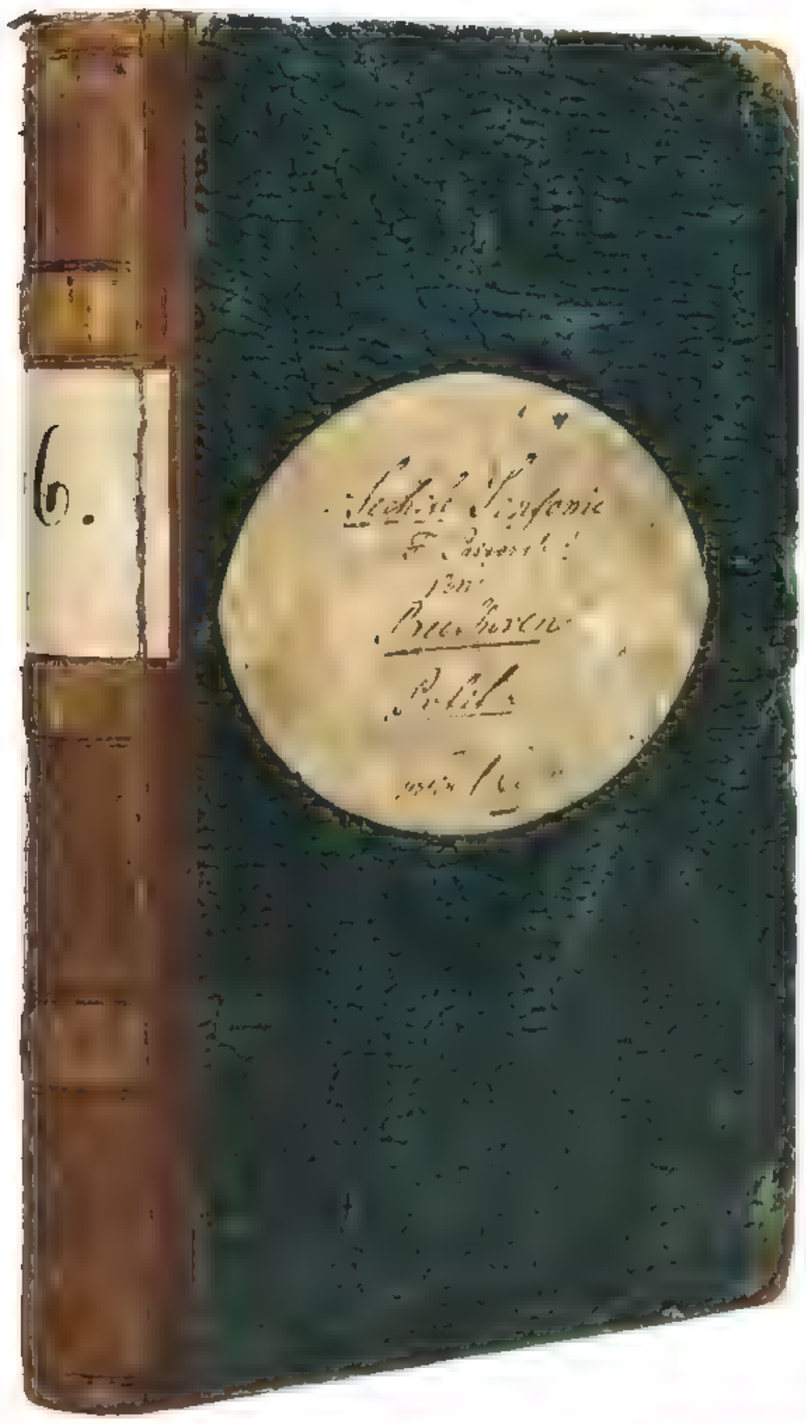
5. Beethoven, Ludwig van. *Cinquième Sinfonie en ut mineur: C Moll de Louis Van Beethoven. Oeuvre 67, Partition. A Leipzig Chez Breitkopf & Hartel* [1826]. 182 pages. Plate number 4302. Pages slightly browned and spotted; original boards and contemporary half calf; housed in cloth slipcase.

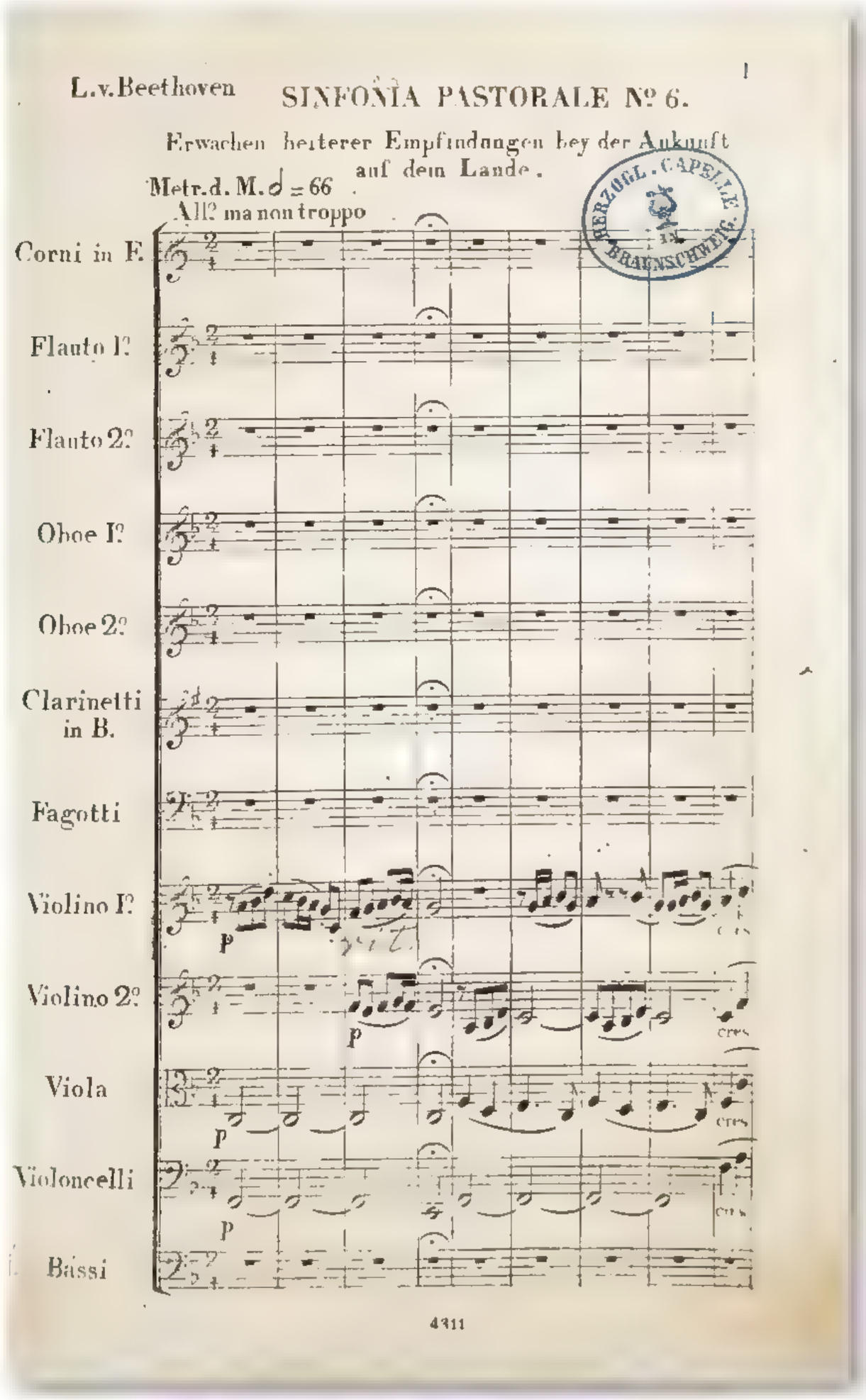
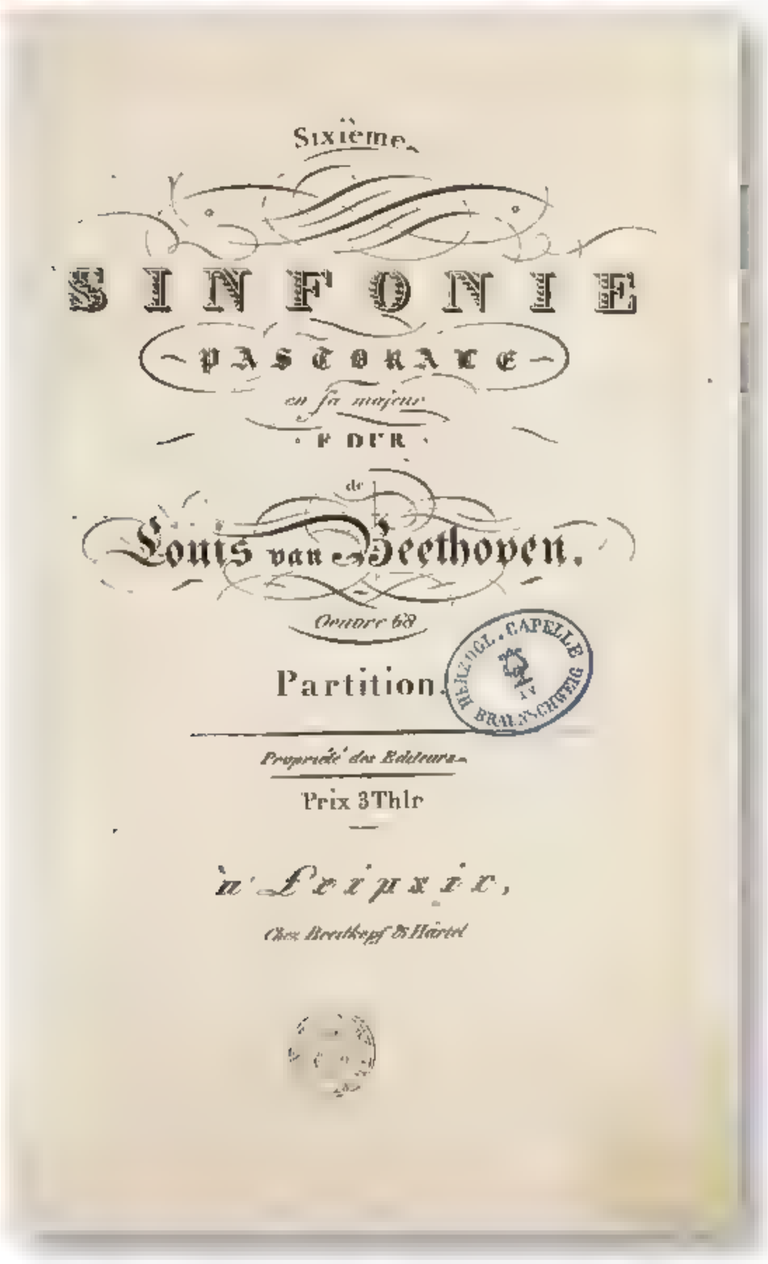
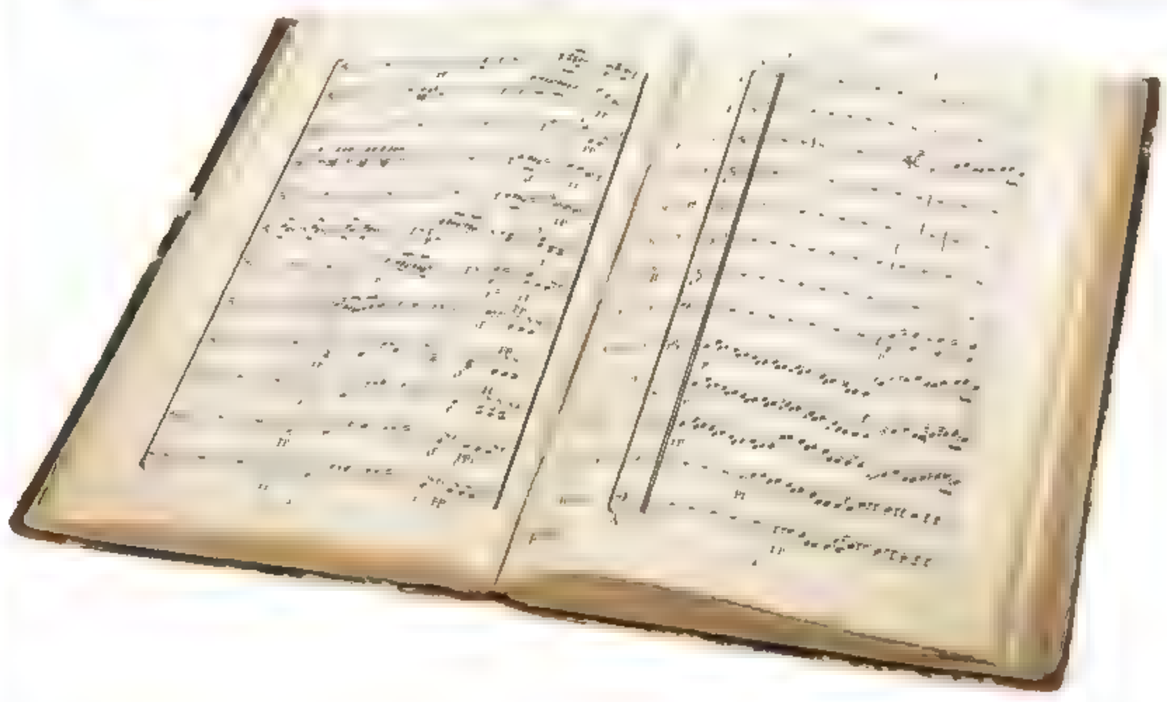
First Edition. A good, clean, strong printing of perhaps the most famous musical composition of all time.

Reference: Kinsky Halm, page 160.
$5,000 - $7,000

6. Beethoven, Ludwig van. *Symphonie Nr. 9 mit Schlusschor* über *Schillers Ode "An die Freude" für Orchester, vier Solostimmen und Chor.* Schott, London.[1826] Four string parts:Violino Primo 19 pages.Violino Secondo. 19 pages.Viola. 19 pages. Cello & Basso. 25 pages. Minor staining and edge fraying, mostly very fine.

First Edition, possibly a later issue of the orchestral parts, issued in London and struck from the original plates with a blank title page and no description of the composition of the orchestra as noted in Fuld.

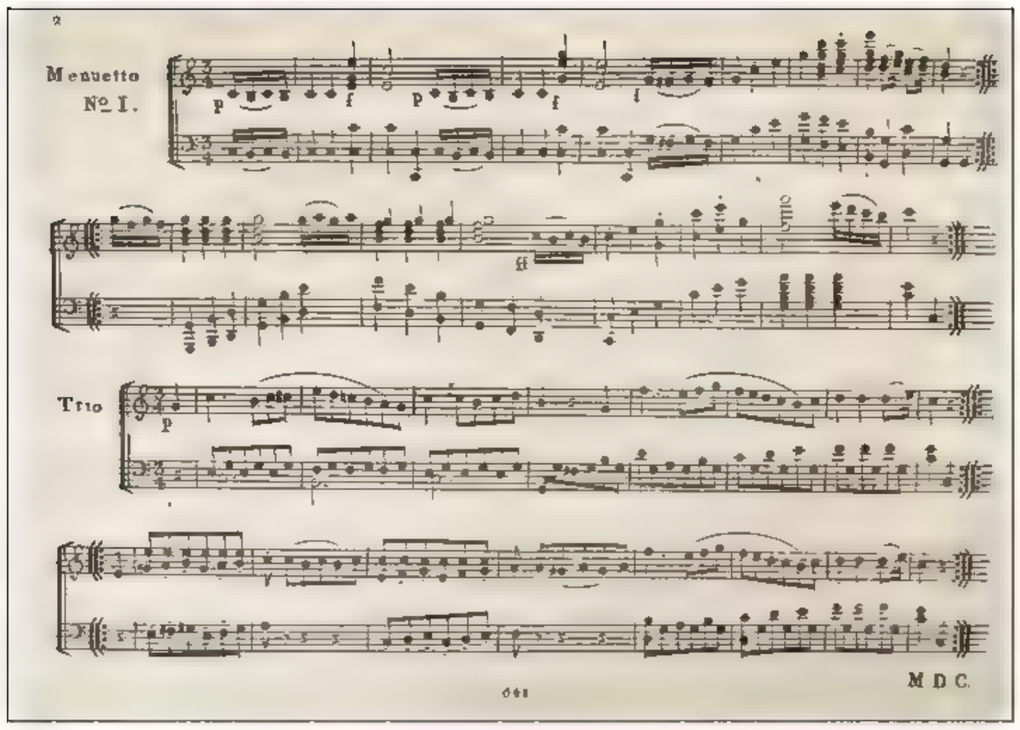
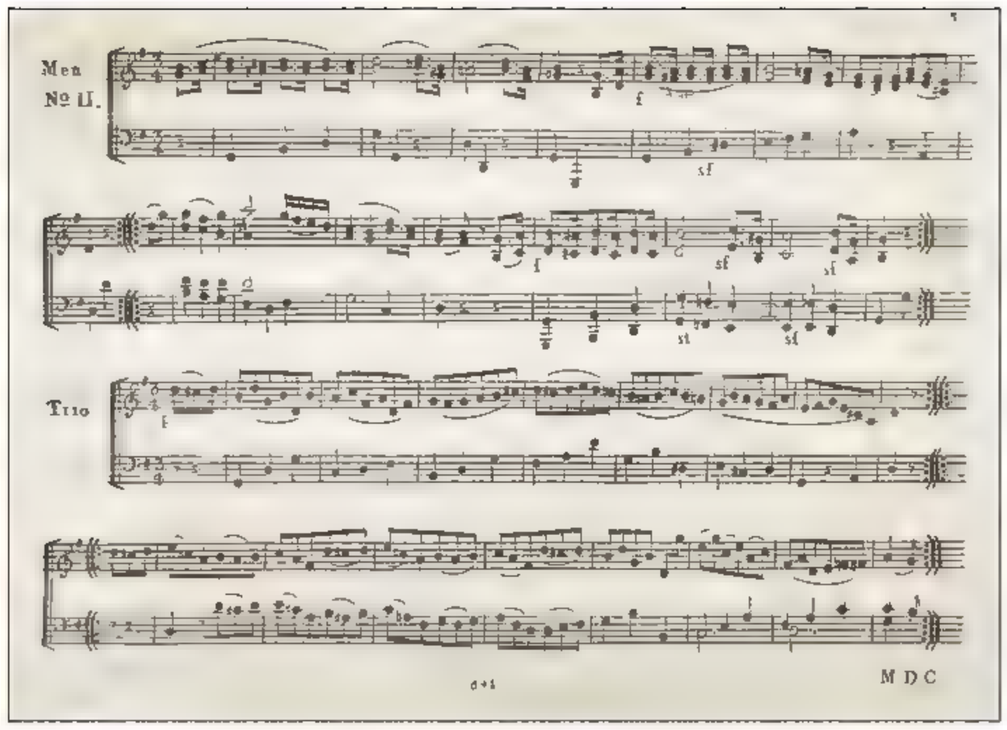
Reference: PN 2321; Fuld, page 562.
$3,000 - $5,000

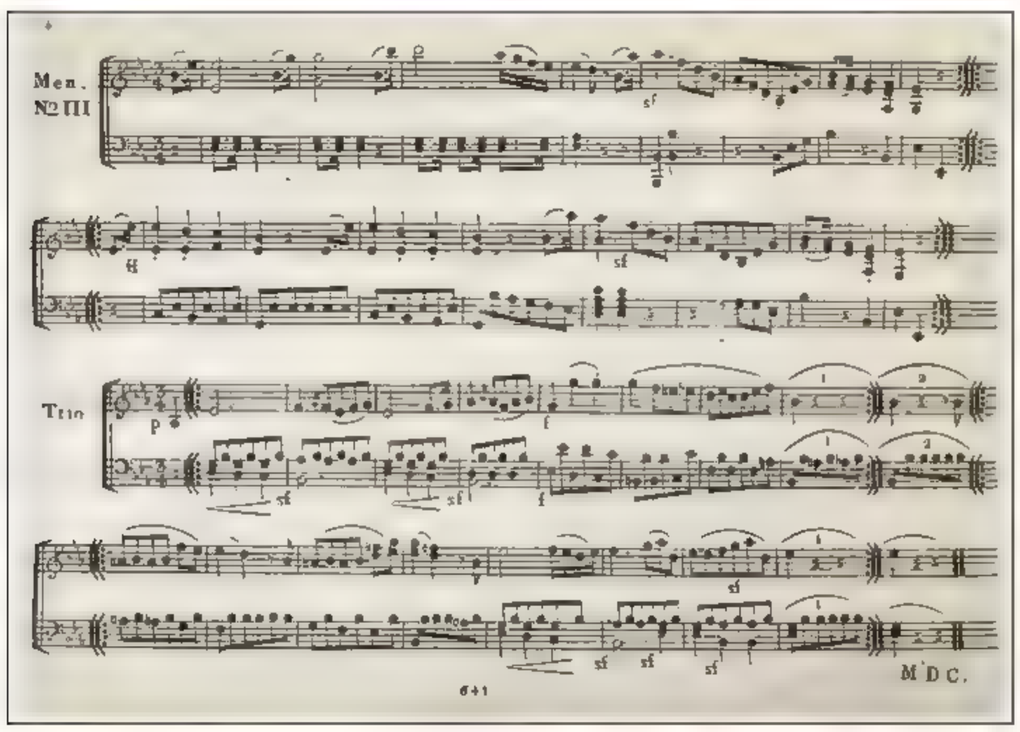


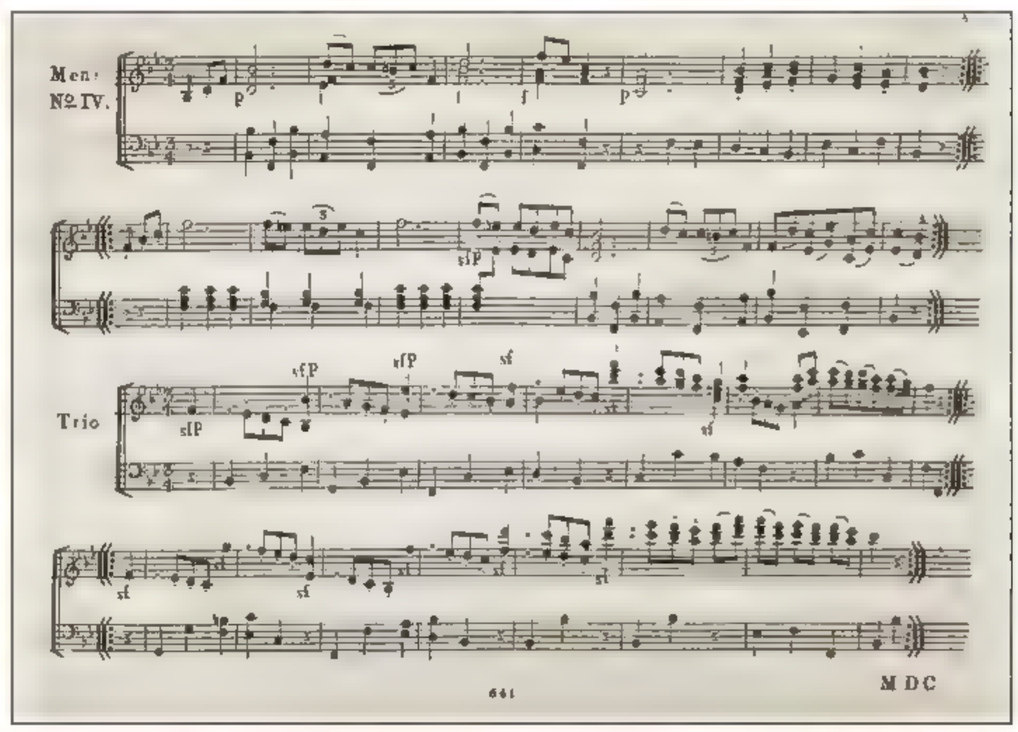
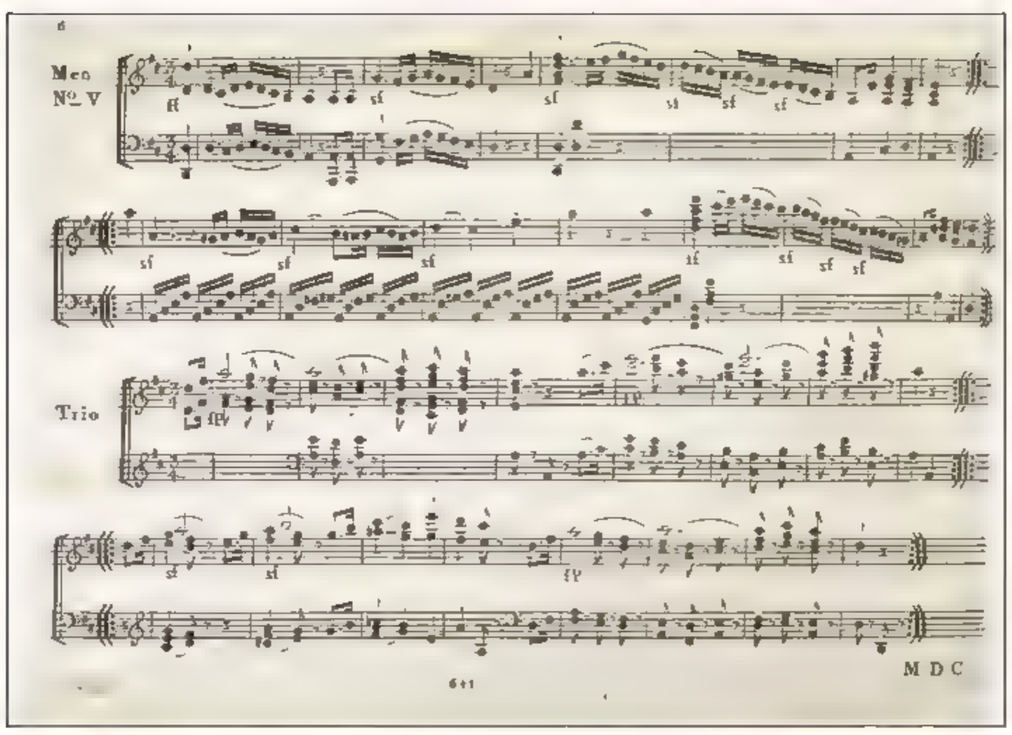


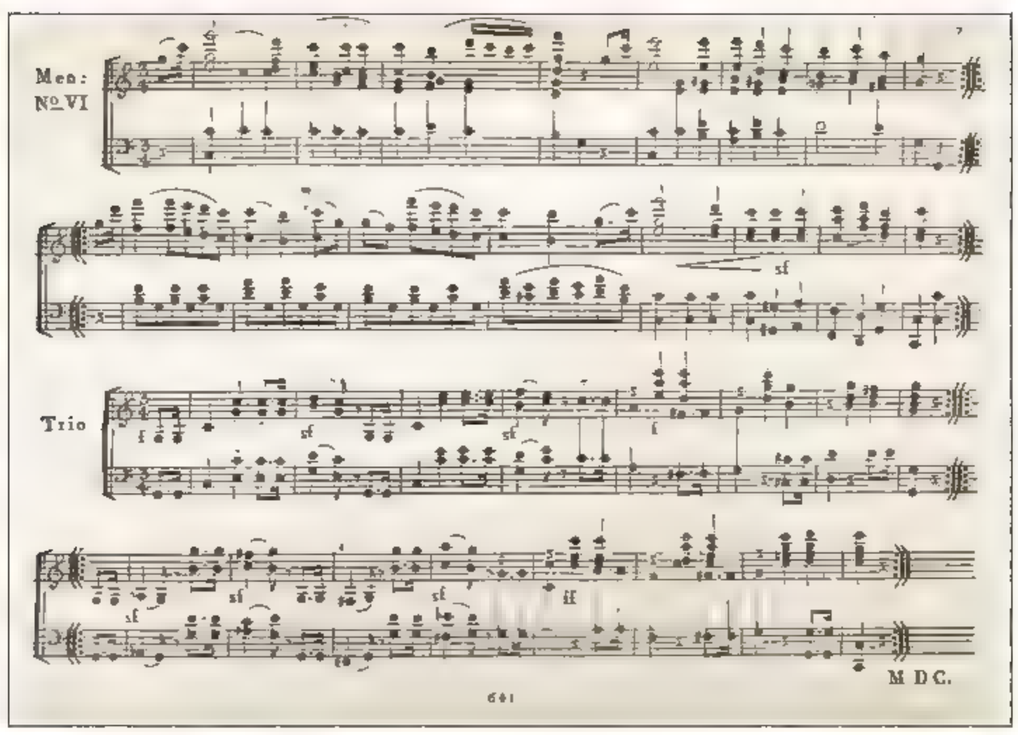
7. Beethoven, Ludwig van. *Sinfonie Pastorale en fa majeur F Dur, Oeuvre 68, Partition, Leipsic, Breitkopf & Härtel.* [1826]. Plate number 4311. 188 pages. Contemporary quarter leather and marbled boards, original handwritten paper label; binding worn, pages loose.

First Edition, with pencil performance markings in an unknown hand.

Reference: Fuld, page 560.
$2,500 - $3,500



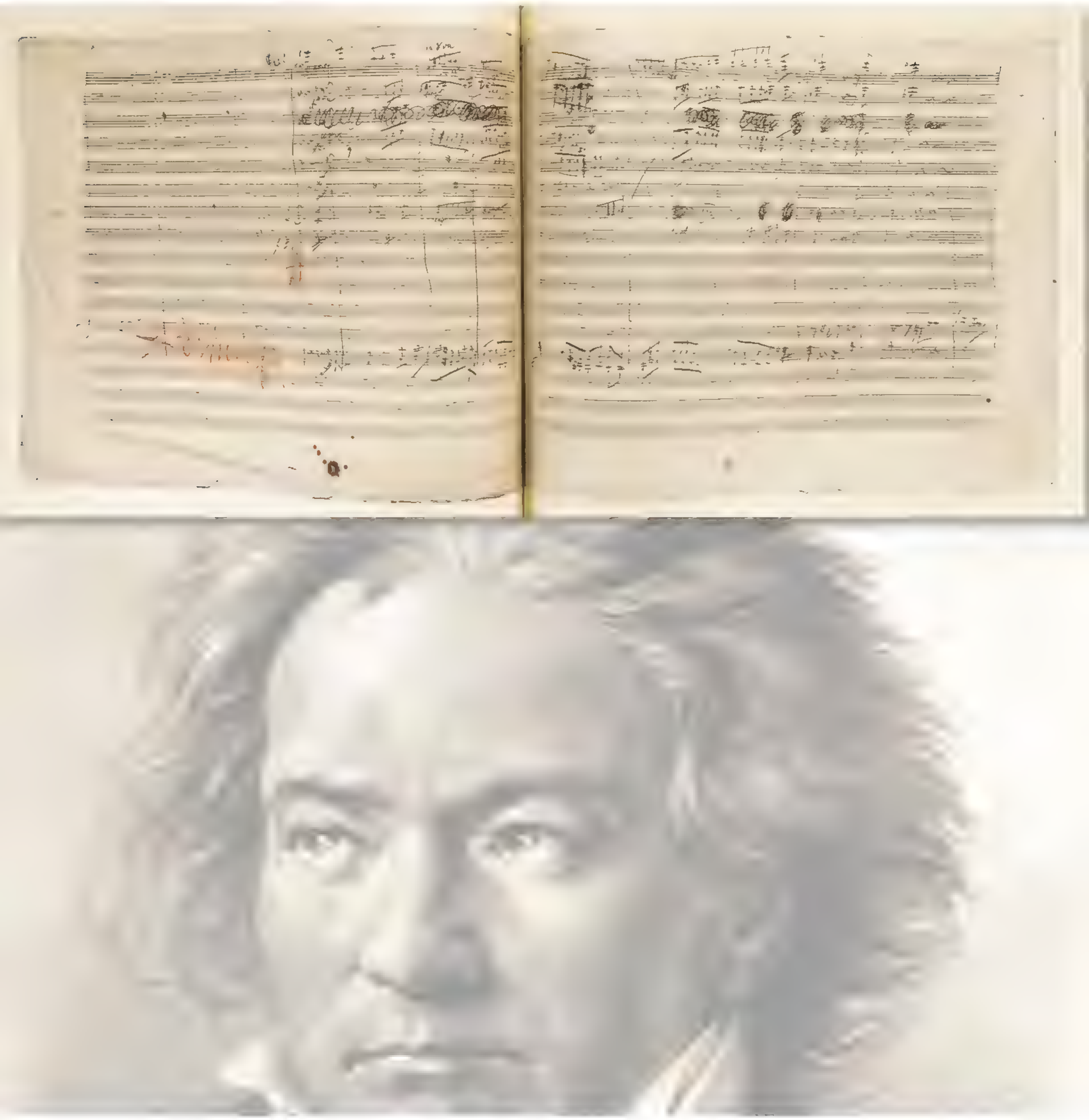






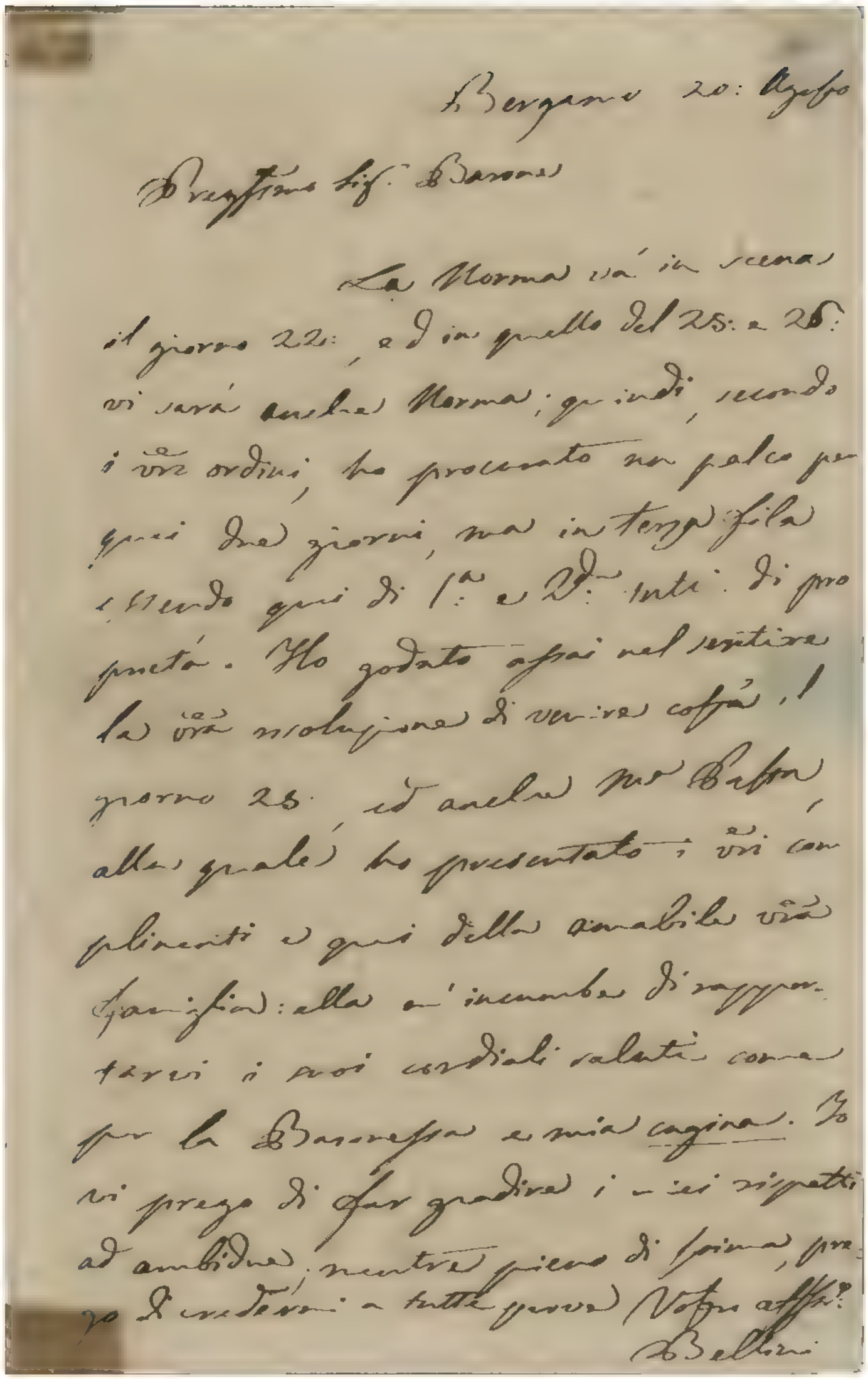
8. Beethoven, Ludwig van. *VI Menuetten Für das clavier von Herrn Ludwig van Beethoven. 2ten Theil in Wien bey Artaria et Comp.* [1796] Plate No. 641. 7 pages. Oblong folio. Marbled boards and quarter leather.

First Edition, extremely rare and superb copy of this early collection, one of Beethoven's earliest publications, which includes the famous Minuet in G Op 3. Only four copies located by Dorfmüller.

Reference: Fuld, page 370.
$5,000 - $7,000

9. Beethoven, Ludwig van. *IX Symphonie, Op 125.* Published by Peters in East Germany, 1975. 400 pages. Painted boards with cloth spine; worn.

A fine facsimile of the autograph manuscript full score.
$600 - $800

10. Bellini, Vincenzo. Autograph letter signed ("Bellini"), in Italian, 1 page (8.12 x 5.25 in.; 206 x 133 mm.), Bergamo, 20 August [1832], to the Baron Denois; red wax seal and seal tear, mounting remnants on corners of page and on the integral address leaf.



Bellini provides valuable information on his most famous opera, *Norma*.

The Italian composer writes in part: *La Norma goes on stage the day of the 22nd, and that of the 25th and 26th is also La Norma; so, according to your orders, I have procured a seat for those two days, but in the third row, those of the 1st and 2nd being already occupied. I was rather pleased to hear your resolution to come … the day of the 25th, and also Madame Basson to whom I presented your compliments and those of your lovely family. She asked me to send to you her kind regards, as well as to the Baroness and your cousin. I pray you to please pass on my respects to both . . .Bellini.*

Norma is a *tragedia lirica* or opera in two acts by Vincenzo Bellini with libretto by Felice Romani after *Norma, ossia L'infanticidio* (Norma, or The Infanticide) by Alexandre Soumet. It was first produced at La Scala in Milan on 26 December 1831.The opera is regarded as a leading example of the *bel canto* genre and a major soprano aria, "Casta diva," in Act 1, is one of the most famous of the nineteenth century.

Norma was completed by about the end of November 1831. While, for Romani, it became the most beautiful rose in the garland of all his work with Bellini, it was not achieved without some struggles. Bellini, now at the height of his powers, was very demanding of his librettist and required many re-writes before he was satisfied enough to set it to music. At the opening night, the opera was received with indifference.

In a letter to his uncle on 28 December 1831, Bellini tried to explain the reasons for the lack of reaction. As other commentators have also noted, some problems were innate to the structure and content of the opera, while others were external to it. Bellini discusses the tiredness of the singers (after rehearing the entire second on the day of the premiere) as well as noting how certain numbers failed to please—and failed to please the composer as well. But then he explains that most of the second act was very effective. It appears from the letter that the second evening's performance was more successful and it was from this performance forward that *Norma* was recognized as a successful and important opera. In all, Norma was given thirty-four performances in its first season at La Scala, and reports from elsewhere, especially those from Bergamo, when it was staged in late 1832, confirm that it was becoming more and more popular. Indeed, the present letter provides valuable information on the very first Bergamo performances of *Norma* and the growing popularity of Bellini's opera.

Autograph letters by Bellini are excessively rare, especially those with the mere mention of his *Norma*.
$10,000 - $15,000

6/11. 25

Meine lieben, verehrte Freunde, heute kann ich Ihnen endlich den Termin der Berliner Wozzeck-Première mitteilen; es ist der 14. Dezember. Werden Sie dann kommen? Ich brauche Ihnen nicht zu sagen, wie wichtig und beglückend es für mich wäre, Sie dann zu wissen, und wie wir uns freuten, Sie bei dieser Gelegenheit wieder begrüßen zu können.

Außer der Premierenfrage haben wir ja so lange nichts voneinander gehört. Ich weiß nicht einmal, ob Ihr geplanter Herbstreise die Verwirklichung gewonnen ist. Und ob Sie beide wohlauf sind? Und vor Allem, was die lieben, kleinen Kinder machen?

Von uns ist nicht viel Erfreuliches zu berichten. Ich selber bin gesundheitlich recht herunter: In einem halben Jahr über 10 Kg verloren; das Herz nicht ganz intakt.

Mehr als diese Tatsache drückt mich die Sorge, die ich damit meiner Frau bereite. Sie, die ja selbst nicht wohl ist, hat mir und meiner Arbeit zuliebe (nach Vollendung des „Konzerts" fing ich an ein Streichquartett) zwei Monate (Sept. u. Okt.) im Gebirge wahrlich bei Schnee und Eis ausgehalten. Nun sind wir wieder in Wien. In ca 8 Tagen dürfte ich zu Vorproben auf ein paar Tage nach Berlin fahren, und dann soll Helene wieder in Wien alles vorbereiten.

Aber nun erzählen Sie mir bitte auch von sich und von Allem, ob Sie bestimmt am 14. Dez. in Berlin sein werden.

Alles Liebe von uns beiden!

Ihr Ihnen stets herzlich ergebener

Alban Berg

11. Berg, Alban. Autograph letter signed, 2 pages (8.37 x 5.25 in.; 213 x 133 mm.), Vienna, 6 November 1925, on the composer's violet stamped stationery, to *Meine lieben, verehete Freunde*; light browning, minor paper loss at all four corner margins. Accompanied by an image of Berg.

Berg informs his friends as to when his first opera, *Wozzeck* will premiere.

The Austrian composer writes in full: *My dear revered friends, Today at last I can give you the date of the Berlin Wozzeck Premiere: It is December 14. Will you come? Needless to say how important it would be for me and—-what luck and happiness to know your presence and to see you again at this occasion. Apart from the said news we have not heard from you for such a long time—I don't even know whether you've planned an Autumn trip or if it was realized. And are you both well and first of all, what are the dear children doing? From us here, there is not much good news to report. I'm down as far as health is concerned. I have lost over 10 kilograms in less than half a year. The heart is not quite intact. More than this I am worried that I depress my wife. She herself is not well and needs a warm climate. She has in me and my works (after the completion of the "concert" I began a string quartette) endured two months, September and October in the mountains with snow and ice. Now we are in Vienna again. In about eight days I might go for a few days to Berlin for preparatory rehearsals and then I can come to Vienna and wait. But now please tell me also about you and first of all whether you will be in Berlin December 14. Love from both of us, yours ever sincerely devoted. Alban Berg*

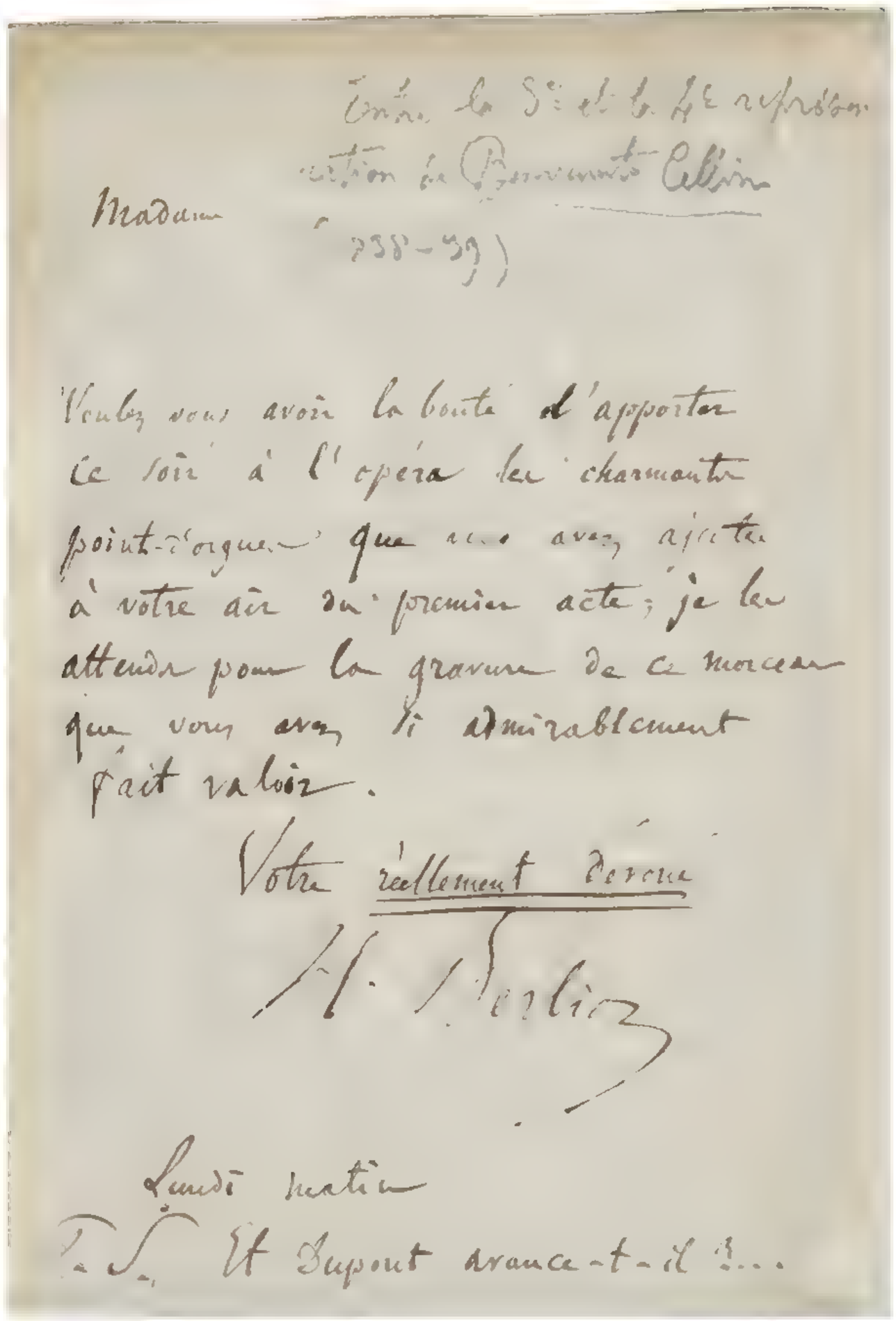
Three excerpts from *Wozzeck* were performed in 1924, and this brought Berg his first public success. The opera, which Berg completed in 1922, was first performed on 14 December 1925, when Erich Kleiber directed the first performance in Berlin. Today *Wozzeck* is seen as one of the century's most important works.

$6,000 - $8,000

12. Berlin, Irving. Photograph inscribed and signed, (10 x 8 in.; 254 x 203 mm.), [New York, no date].

A fine photograph inscribed and signed.

The photograph by George Maillard Kesslere is inscribed by Berlin: *To Wally All good wishes from Irving Berlin.*
$500 - $700


Madame

Voulez vous avoir la bonté d'apporter ce soir à l'opéra les charmants point-d'orgues que vous avez ajoutés à votre air du premier acte; je les attends pour la gravure de ce morceau que vous avez si admirablement fait valoir.

Votre réellement devoué

H. Berlioz

Lundi matin

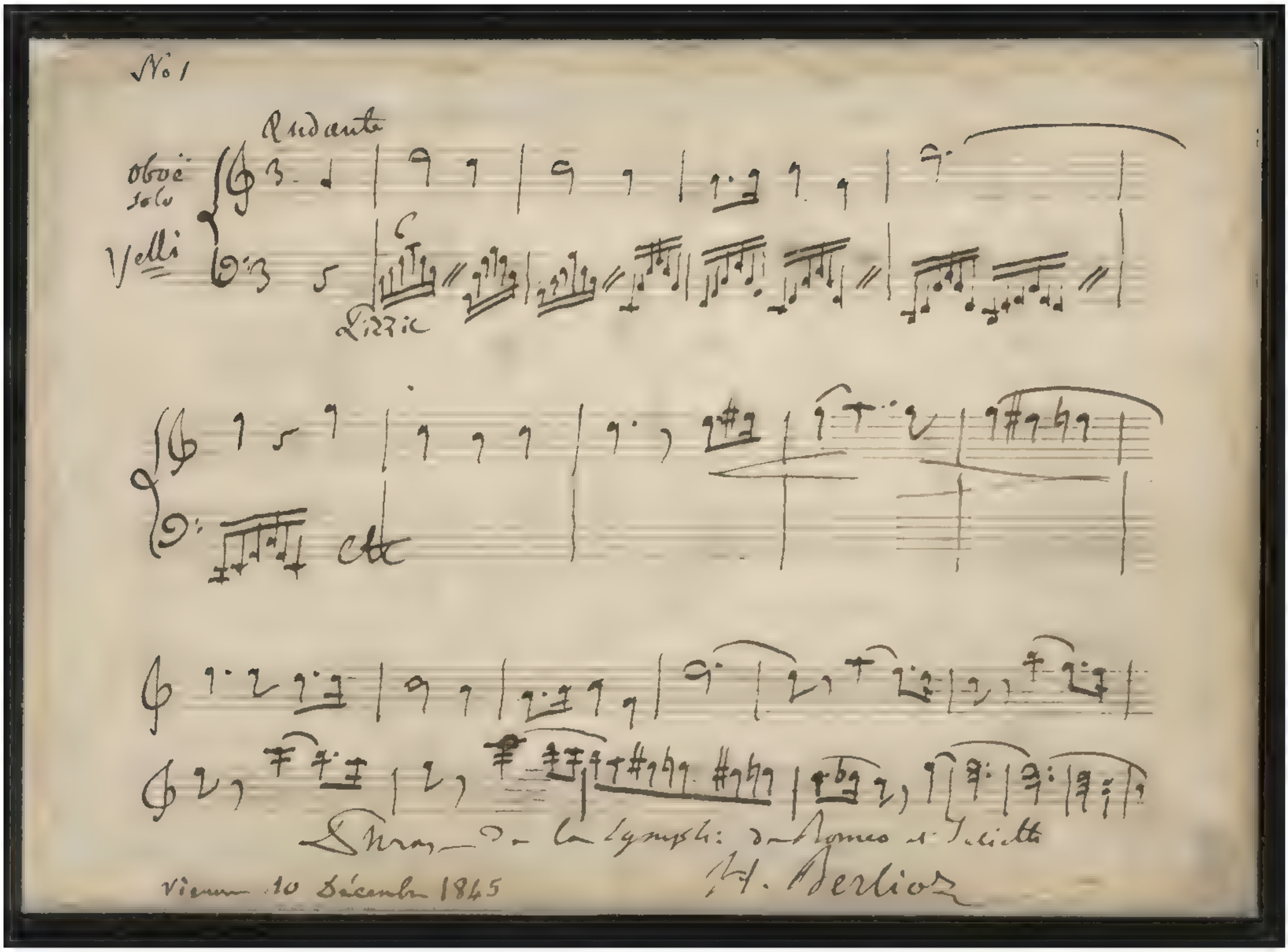
P.S. Et Dupont avance-t-il ?...

13. Berlioz, Hector. Autograph letter signed ("H. Berlioz"), in French, 1 page (5.5 x 3.87 in.; 140 x 98 mm.), [Paris, 1838-1839], to Madame Gras-Dorus with a notation in upper right corner in an unidentified hand ("between the 3rd and the 4th performances of Benvenuto Cellini 1838-39"); tape reinforcement to vertical fold, paper loss on integral address leaf not affecting any characters, mounting remnants on verso. Accompanied by a carte-de-visite photograph of Berlioz, (4 x 2.5 in.; 102 x 64 mm.); mounting remnants on verso.

Berlioz requests embellishments to an aria in *Benvenuto Cellini*.

Belioz writes in full: *Madame, Would you be so kind as to bring to the opera this evening, the charming point-d'orgues (embellishments) you added to your aria in the first act; I wait for them for the printing of this piece that you have set off so admirably. Your truly devoted H. Berlioz*
Monday morning
P.S. And Dupont, is he getting on?

Julie Dorus-Gras was a Belgian operatic soprano and a principal performer at the Paris Opera 1835-1845. She first performed there as the Countess in Rossini's Le comte Ory on 9 November 1830. Later she created roles in the world premieres of several notable operas, including Alice in Giacomo Meyerbeer's *Robert le diable* on 21 November 1831, Oscar in Daniel Auber's *Gustave III*, Pauline in Gaetano Donizetti's *Les Martyrs* (the French version of *Poliuto*), Princess Eudoxie in Fromental Halévy's *La Juive*, Ginevra in Halévy's *Guido et Ginevra*, Marguerite de Valois in Meyerbeer's *Les Huguenots*, and Teresa in Berlioz's *Benvenuto Cellini*.

Benvenuto Cellini is an opera semiseria in two acts with music by Hector Berlioz and libretto by Léon de Wailly and Henri Auguste Barbier. It was the first of Berlioz's operas, premiered in 1838. The story is inspired by the memoirs of the Florentine sculptor Benvenuto Cellini, although the elements of the plot are largely fictional.
$4,000 - $6,000

14. Berlioz, Hector. Autograph musical quotation signed ("H. Berlioz"), 1 page (6.25 x 8.87 in.; 159 x 225 mm.),Vienna, 10 December 1845; mounted on cardstock and backing.

A musical quotation from *Romeo and Juliet*.

The composition of the dramatic symphony Romeo and Juliet in 1839 was made possible by the generous gift of 20,000 francs by Paganini to Berlioz, made after the great virtuoso had publicly knelt before Berlioz after a concert at the Conservatoire on 16th December 1838 and hailed him as Beethoven's heir. The work was first performed in three concerts conducted by Berlioz at the same Conservatoire, on 24 November, 1 December and 15 December 1839, before an audience that comprised much of the Parisian intelligentsia of the time and included none other than Richard Wagner, whose *Tristan und Isolde* of 1859 bears evident traces of the impact that the music had on him. The work did not reach its final form until several years after its composition: after a performance of the complete work in Vienna on 2 January 1846, the first since 1839 and the first abroad, Berlioz decided to make several important cuts and changes to the "Prologue," "Queen Mab Scherzo," and the "Finale," and the full score was not published till 1847.

Romeo and Juliet is one of Berlioz's greatest and most original works, and reflects a number of influences. It is in the first instance an homage to the genius of Shakespeare, whose discovery by Berlioz in 1827 had such a profound effect on his artistic development. It is also a homage to Beethoven, in particular the *9th Symphony*, which provided Berlioz with one of his starting points in developing the possibilities of symphonic music. It also reflects, like his previous symphony Harold in Italy, the impact of Berlioz's stay in Italy in 1831-1832 – including a hearing in Florence of Bellini's *I Montecchi ed i Capuletti* which only encouraged him to do better. Finally, the exceptional virtuosity deployed in the orchestral writing seems particularly appropriate for the dedicatee of the work, Paganini himself, who was never able to hear it, much to Berlioz's regret.
$6,000 - $8,000

15. Bernstein, Leonard. Autograph musical quotation inscribed and signed, 1 page (7.75 x 8.5 in.; 197 x 216 mm.)

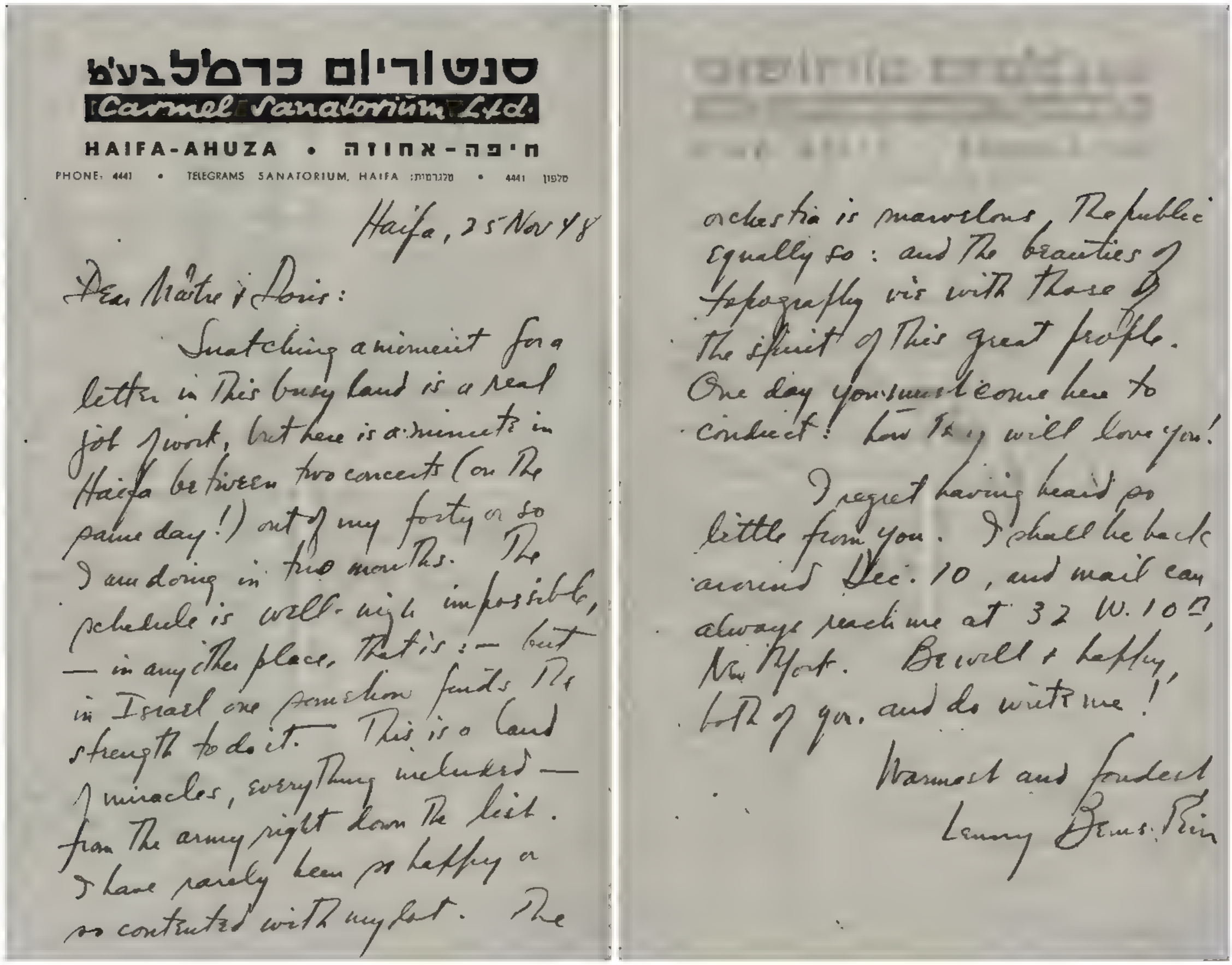
Bernstein boldly inscribes and signs two bars of music from *West Side Story*, *There's a place for us...Leonard Bernstein.*

"Somewhere" sometimes referred to as "Somewhere (There's a Place for Us)" or simply "There's a Place for Us" is a song from the 1957 Broadway musical *West Side Story* that was made into a film in 1961. The music is composed by Leonard Bernstein with lyrics by Stephen Sondheim, and takes a phrase from the slow movement of Beethoven's "Emperor" Piano Concerto, which forms the start of the melody and also a longer phrase from the main theme of Pyotr Tchaikovsky's *Swan Lake.*

Together with:
Photograph inscribed and signed with a musical quotation, (5.5 x 3.75 in.; 140 x 95 mm.) being two bars of music with the inscription, *Sing God a Simple Song—(Mass) Leonard Bernstein.*

MASS (formally, "MASS: A Theatre Piece for Singers, Players, and Dancers") is a musical theatre work composed by Leonard Bernstein with text by Bernstein and additional text and lyrics by Stephen Schwartz. Commissioned by Jacqueline Kennedy, it premiered on September 8, 1971, conducted by Maurice Peress. The performance was part of the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Mass premiered in Europe in 1973, with John Mauceri conducting the Yale Symphony Orchestra in Vienna.

Both items are mounted together on a large mat.
$3,000 - $5,000


סנטוריום כרמל בע"מ
Carmel Sanatorium Ltd.
HAIFA-AHUZA • חיפה-אחוזה
PHONE: 4441 • TELEGRAMS SANATORIUM, HAIFA :מברקות • 4441 :טלפון

Haifa, 25 Nov 48

Dear Maître & Doris:

Snatching a moment for a letter in this busy land is a real job of work, but here is a minute in Haifa between two concerts (on the same day!) out of my forty or so I am doing in two months. The schedule is well-nigh impossible, — in any other place, that is: — but in Israel one somehow finds the strength to do it. This is a land of miracles, everything included — from the army right down the list. I have rarely been so happy or so contented with my lot. The orchestra is marvelous, the public equally so: and the beauties of topography vie with those of the spirit of this great profile. One day you must come here to conduct! How they will love you!

I regret having heard so little from you. I shall be back around Dec. 10, and mail can always reach me at 32 W. 10th, New York. Be well & happy, both of you, and do write me!

Warmest and fondest
Lenny Bernstein

16. Bernstein, Leonard. Autograph letter signed ("Lenny Bernstein"), 1 page (8.62 x 5.5 in.; 219 x 140 mm.), Haifa, 25 November [19]48, to Pierre and Doris Monteux; written on Carmel Sanatorium stationery.

Bernstein manages to write a letter amid a hectic concert schedule in Israel.

The American conductor and composer writes in full: *Dear Maitre & Doris: Snatching a moment for a letter in this busy land is a real job of work, but here is a minute in Haifa between two concerts (on the same day!) out of my forty or so I am doing in two months. The schedule is well—nigh impossible, - in any other place, that is: — but in Israel one somehow finds the strength to do it. This is a land of miracles, everything included — from the army right down the list. I have rarely been so happy or so contented with my lot. The orchestra is marvelous, the public equally so: and the beauties of topography vie with those of the spirit of this great profile. One day you must come here to conduct: how they will love you! I regret having heard so little from you. I shall be back around Dec. 10, and mail can always reach me at 32 W. 10th, New York. Be well & happy, both of you, and do write me! Warmest and fondest, Lenny Bernstein*

Pierre Benjamin Monteux was a French (later American) conductor. After violin and viola studies, and a decade as an orchestral player and occasional conductor, he began to receive regular conducting engagements in 1907. He came to prominence when, for Sergei Diaghilev's Ballets Russes company between 1911 and 1914, he conducted the world premieres of Stravinsky's The Rite of Spring and other prominent works including Petrushka, Ravel's Daphnis et Chloé, and Debussy's Jeux. Thereafter he directed orchestras around the world for more than half a century.
$600 - $800

Box-99
Richmond, Mass.
26 July, 1948

Dear Doris:

I have wanted daily to send you this note, but daily has been a hectic rush such as can be experienced only at Tanglewood. And beginning this week, the rush doubles its intensity (with the beginning of the big Festival) — so that this is my one breathing-space before the plunge.

I wanted to tell you first what a joy it was for me to get to know you and Maître on our crossing; and what a warm and joyful experience it was to clear the air of prejudices and a priori notions. So much hostility in this world could similarly be averted!

As you may have heard, I went through with the much-discussed Palestine concert, putting it on a non-political basis. This basis was not accepted by everyone, but my conscience is clear as a bell, and my situation was immaculate. I have diverted all the funds to general repatriation, so that nobody can say I raised money for "dissident forces". Still, feelings ran wild, and I arrived at the Waldorf to find a line of pickets denouncing the concert as traitorous. All my soloists withdrew (including Jennie T.) — but I went through. (Frances Magnes — a wonderful girl — came in and played Lalo at the last minute. She played marvelously!) The strain of the whole thing was almost too much for me, coupled with an asthma attack, and I was rather messy for a week or two afterwards. But it's gone now, and let's forget it.

It is always a delight to read of Maître's doings at the Stadium; and I take it he was the great musician and success he always is. Do give him my love, a kiss for Vivian, and many thanks and warm choses for you —

Affectionately,
Lenny

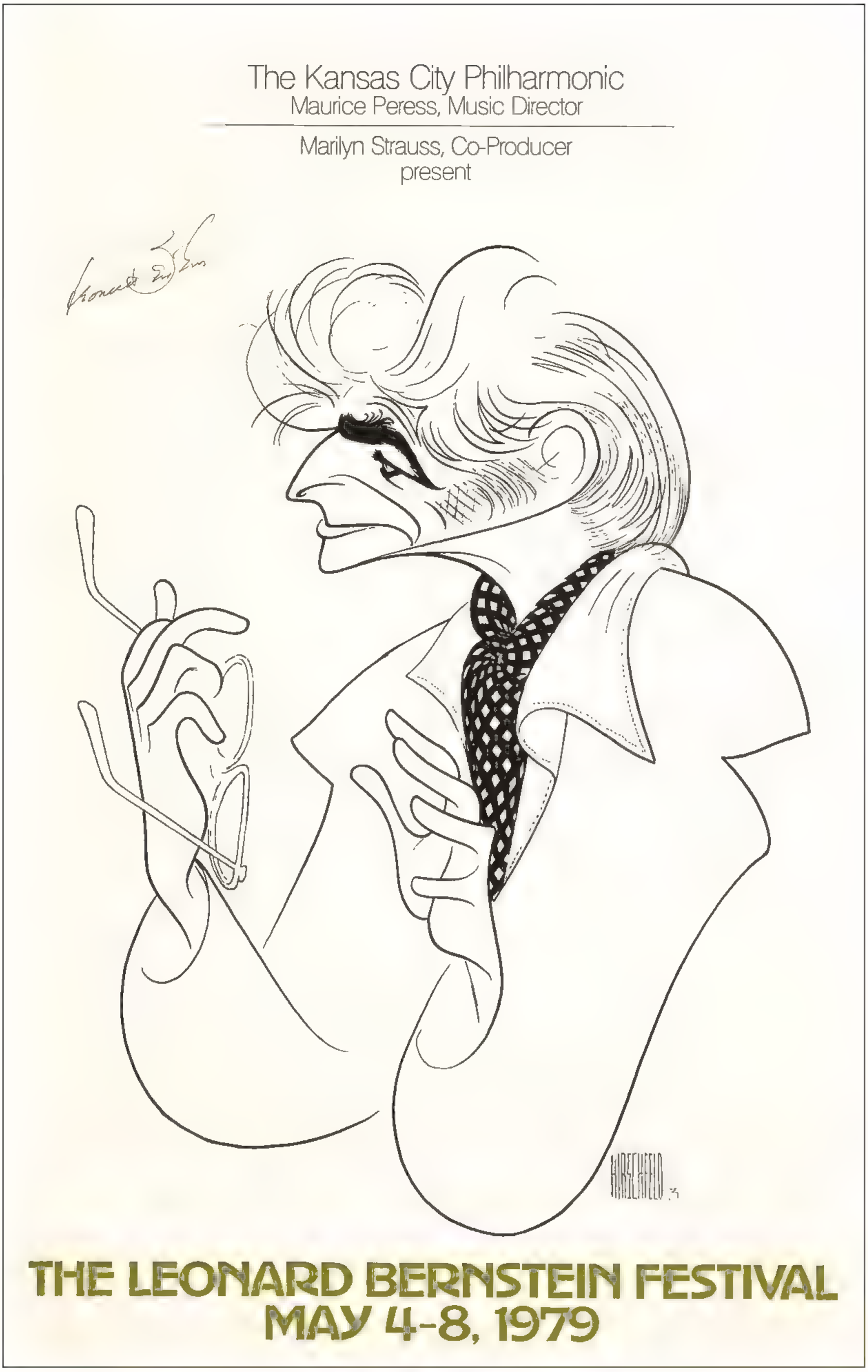
Did Maître receive Jeremiah? Do write!

17. Bernstein, Leonard. Autograph letter signed ("Lenny"), 2 pages (10.5 x 7.37 in.; 267 x 187 mm.), Richmond, Mass., 26 July 1948, to Doris Monteux, wife of conductor Pierre Monteux.

News on Tanglewood, a controversial Palestine concert and disruption of a performance at the Waldorf Astoria.

The composer an conductor writes in full: *Dear Doris: I have wanted daily to send you this note, but daily has been a hectic rush such as can be experienced only at Tanglewood. And beginning this week, the rush doubles its intensity (with the beginning of the big Festival) — so that this is my one breathing - space before the plunge. I wanted to tell you first what a joy it was for me to get to know you and Maître on our crossing; and what a warm and joyful experience it was to clear the air of prejudices and a priori notions. So much hostility in this world could similarly be averted! As you may have heard, I went through with the much—discussed Palestine concert, putting it on a non—political basis. This basis was not accepted by everyone, but my conscience is clear as a bell, and my situation was immaculate. I have diverted all the funds to general repatriation, so that nobody can say I raised money for "dissident forces." Still, feelings ran wild, and I arrived at the Waldorf to find a line of pickets denouncing the concert as traitorous. All my soloists withdrew (including Jennie T.) — but I went through. (Frances Magnes - a wonderful girl — came in and played Lalo at the last minute. She played marvelously!) The strain of the whole thing was almost too much for me, coupled with an asthma attack, and I was rather messy for a week or two afterwards. But it's gone now, and let's forget it. It is always a delight to read of Maître's doings at the Stadium; and I take it he was the great musician and success that he always is. do give him my love, a kiss for Vivian, and many thanks and warm choses for you — Affectionately, Lenny*
Did Maître receive Jeremiah? Do write!

A fine letter revealing the impact of political hostilities in the world of music in the late 1940s.
$600 - $800



18. Bernstein, Leonard. Hirshfeld poster signed, (22 x 14 in.; 559 x 356 mm.); in pristine condition.

Bernstein signs a limited edition commercial relief poster, number 14 of 600, for the Kansas City Philharmonic's The Leonard Bernstein Festival May 4-8, 1979.
$300 - $500

19. Bizet, Georges. Extraordinary autograph music signed, 1 page (10.75 x 13.75 in.; 273 x 349 mm.), 18 May 1875, on a single 10-stave system page on 14–stave paper; marginal splits along vertical fold, mounting remnants on verso.

The stunning autograph manuscript of Act I, Scene 10 of *Carmen*—the Sequidilla.

An opera in four acts, *Carmen* stands as Georges Bizet's greatest accomplishment though he never knew it. Henri Meilhac and Ludovic Halévy, based on a novella of the same title by Prosper Mérimée, wrote the libretto. The opera was first performed at the Opéra-Comique in Paris, on 3 March 1875, and at first was not particularly successful. Its initial run extended to thirty-six performances, before the conclusion, of which Bizet died suddenly, never to know of the opera's later celebrity.

The opera, written in the genre of opéra comique with musical numbers separated by dialogue, tells the story of the downfall of Don José, a naïve soldier who is seduced by the wiles of the fiery Gypsy, Carmen. José abandons his childhood sweetheart and deserts from his military duties, yet loses Carmen's love to the glamorous toreador Escamillo, after which José kills her in a jealous rage. The depictions of proletarian life, immorality and lawlessness, and the tragic death of the main character on stage, broke new ground in French opera and were highly controversial. After the premiere, most reviews were critical, and the French public was generally indifferent. Carmen initially gained its reputation through a series of productions outside France, and was not revived in Paris until 1883; thereafter it rapidly acquired celebrity at home and abroad, and continues to be one of the most frequently performed operas. Later commentators have asserted that Carmen forms the bridge between the tradition of *opéra comique* and the realism or *verismo* that characterized late nineteenth century Italian opera.

In Act I of *Carmen,* a group of soldiers relaxes in the square, waiting for the changing of the guard and commenting on the passers-by ("Sur la place, chacun passé"). Micaëla appears, seeking José. Moralès tells her that "José is not yet on duty" and invites her to wait with them. She declines, saying she will return later. José arrives with the new guard, which is greeted and imitated by a crowd of urchins ("Avec la garde montante").

As the factory bell rings, the cigarette girls emerge and exchange banter with young men in the crowd ("La cloche a sonné"). Carmen enters and sings her provocative habanera on the untameable nature of love ("L'amour est un oiseau rebelle"). The men plead with her to choose a lover, and after some teasing she throws a flower to Don José, who thus far has been ignoring her but is now annoyed by her insolence.

As the women go back to the factory, Micaëla returns and gives José a letter and a kiss from his mother ("Parle-moi de ma mère!"). He reads that his mother wants him to return home and marry Micaëla, who retreats in shy embarrassment on learning this. Just as José declares that he is ready to heed his mother's wishes, the women stream from the factory in great agitation. Zuniga, the officer of the guard, learns that Carmen has attacked a woman with a knife. When challenged, Carmen answers with mocking defiance ("Tra la la... Coupe-moi, brûle-moi"); Zuniga orders José to tie her hands while he prepares the prison warrant. Left alone with José, Carmen beguiles him with a seguidilla, in which she sings of a night of dancing and passion with her lover—whoever that may be—, in Lillas Pastia's tavern. Confused yet mesmerised, José agrees to free her hands; as she is led away she pushes her escort to the ground and runs off laughing. José is arrested for dereliction of duty. It is this beguiling seguidilla, the powerful close to Act I, which is contained in the present manuscript.

The music of *Carmen* has been widely acclaimed for its brilliance of melody, harmony, atmosphere and orchestration, and for the skill with which Bizet musically represented the emotions and suffering of his characters. After the composer's death the score was subject to significant amendment, including the introduction of recitative in place of the original dialogue; there is no standard edition of the opera, and different views exist as to what versions best express Bizet's intentions.

Excessively rare. Only one other leaf from *Carmen* (a lengthy quotation from "The Flower Song") has been sold at auction since 1975.

Provenance: Rudolf. F. Kallir—present owner.
$40,000 - $60,000

Carmen N° 10

Allegretto

Carmen

Flute

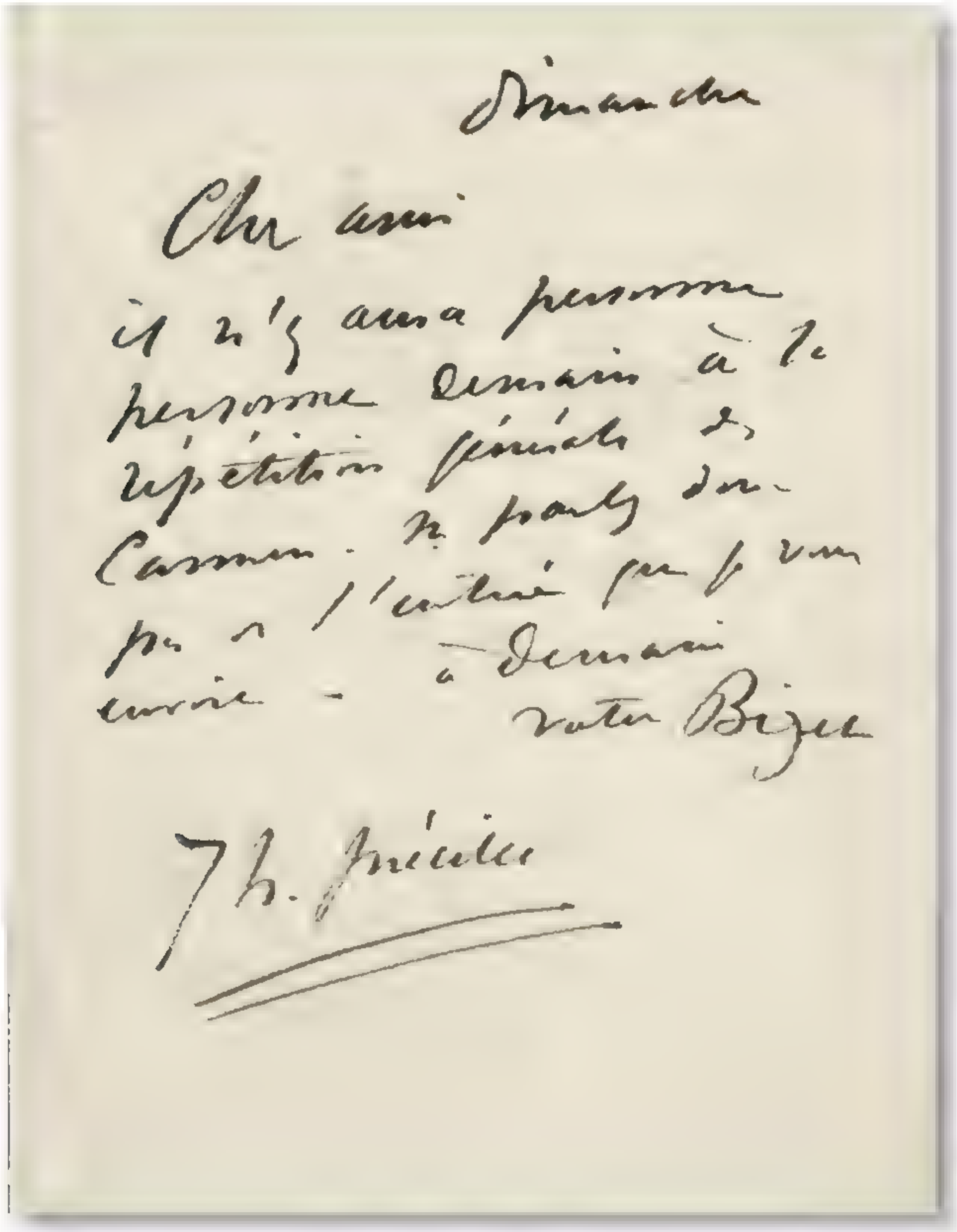
Allegretto ♩= 160

Vie - Chez ma a - mie Lilas Lydia, J'ai - mai dancer la Seguedille Et boire du vin de Manza - nille

J'ai chez ma amie Lilas Lydia

18 Mai 75

Georges Bizet



20. Bizet, Georges. Autograph letter signed ("Bizet"), in French, 1 page (5.12 x 4.87 in.; 130 x 124 mm.,"Sunday" [no date but late 1874–early 1875], to a friend,Thomas [last name indistinguishable]; with integral blank.

An invitation to a rehearsal of *Carmen*.

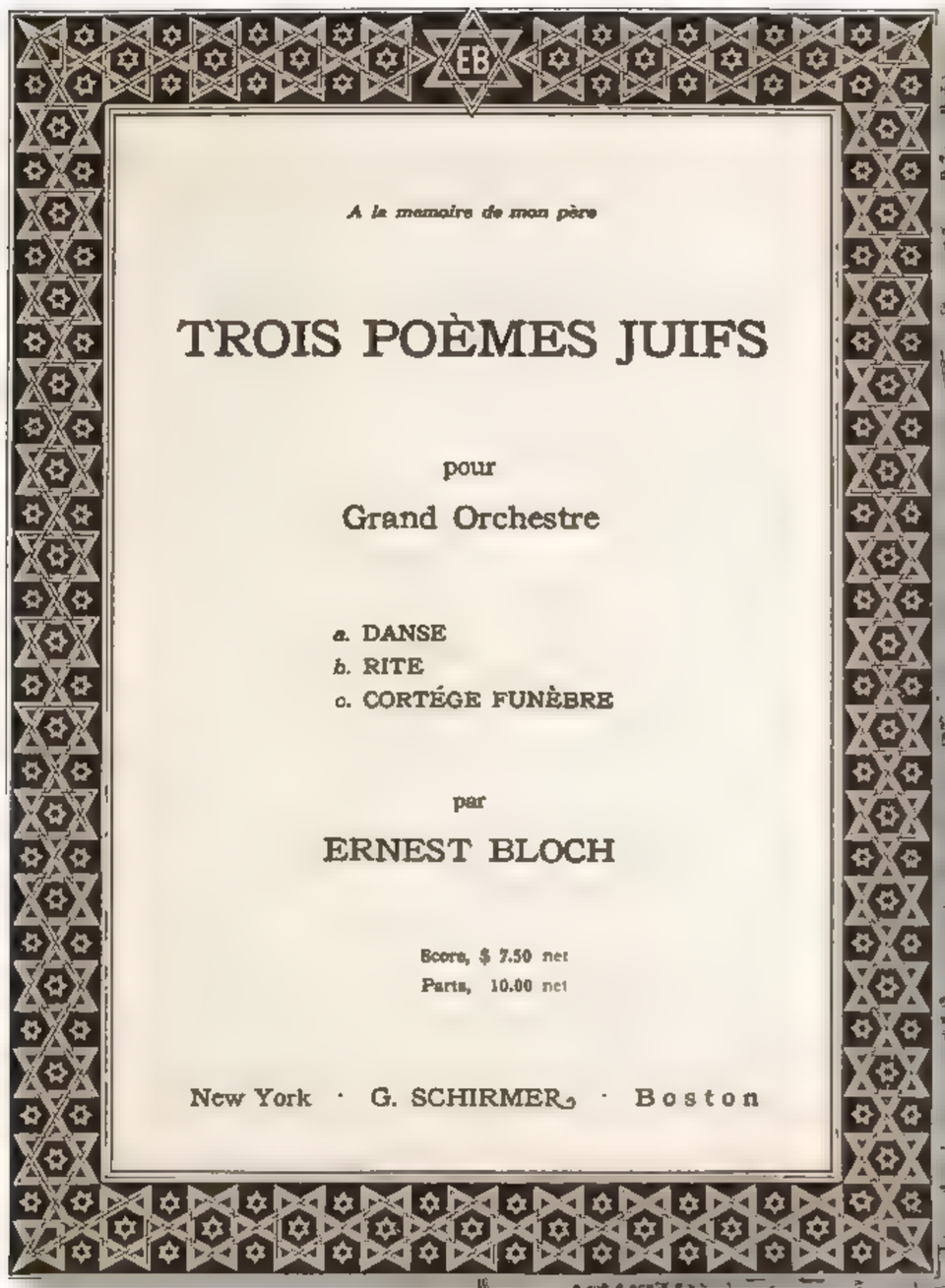
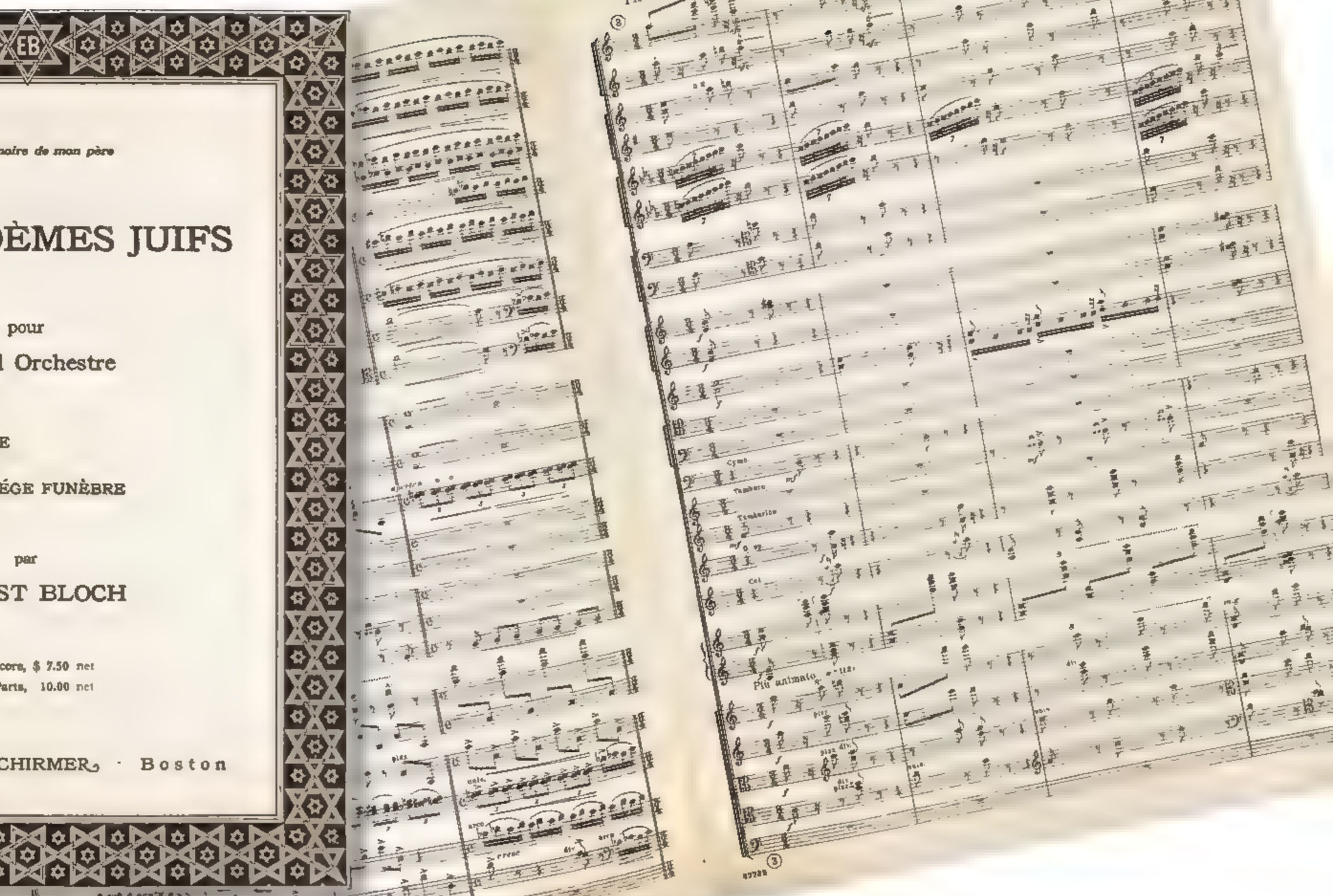
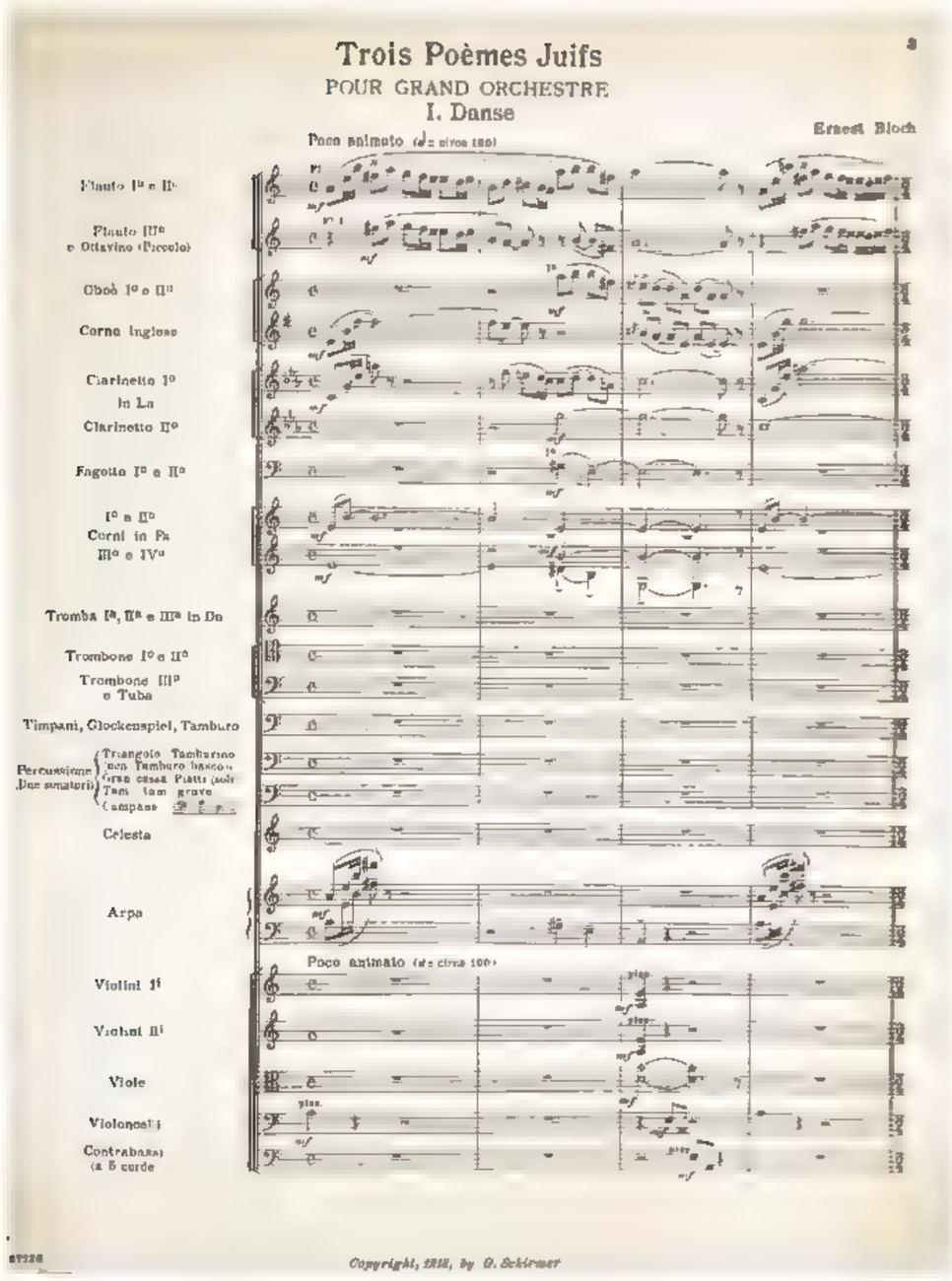
The French composer writes in full: *Dear friend, There will be no one, no one tomorrow at the final rehearsal of Carmen. Come see parts or the entire piece if you feel like it. Until tomorrow,Your Bizet.*

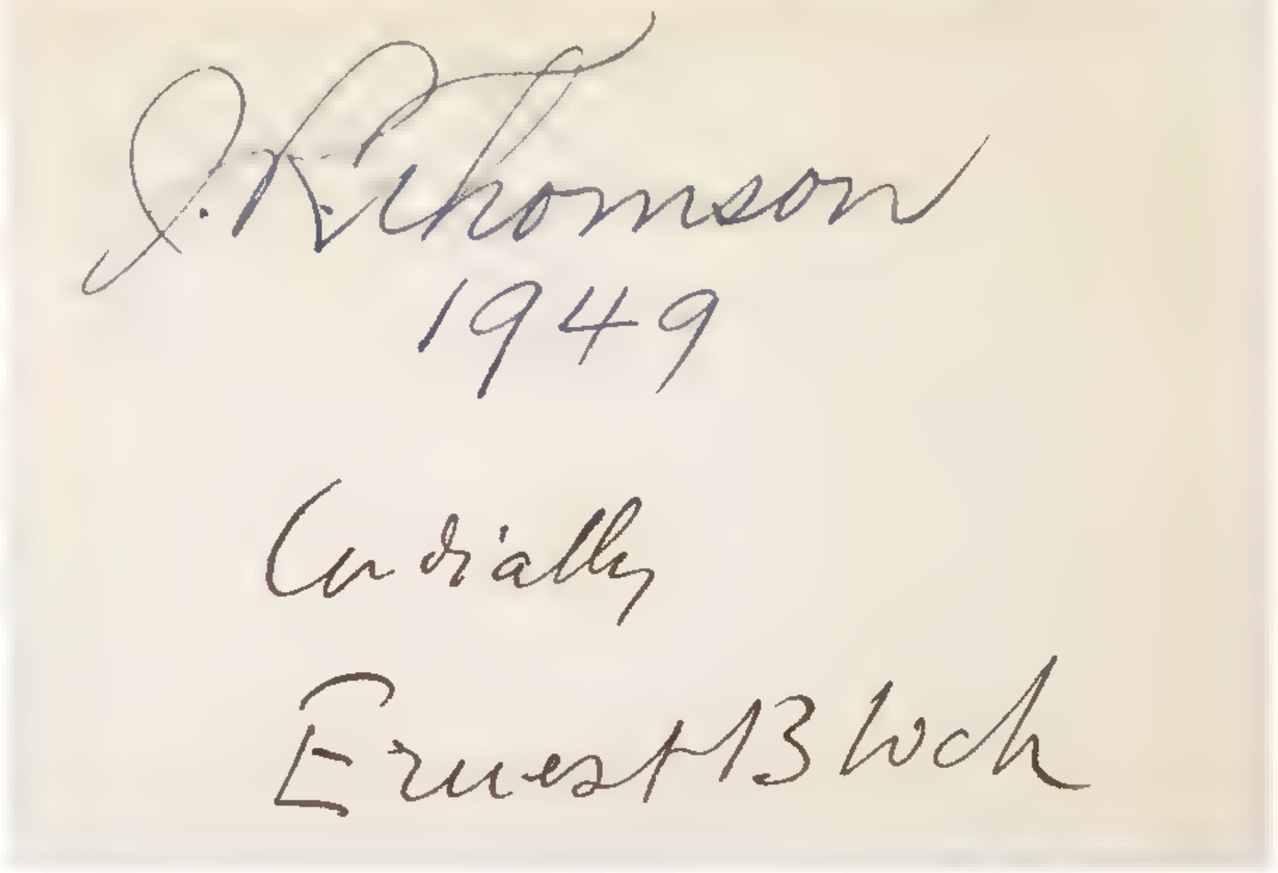
A French composer of the romantic era, Bizet is best known for his operas in a career cut short by his early death.The composer achieved few successes before his final work, *Carmen*, which has become one of the most popular and frequently performed works in the entire opera repertoire.

Bizet finished the score during the summer and was pleased with the outcome:"I have written a work that is all clarity and vivacity, full of colour and melody."The renowned mezzo-soprano Célestine Galli-Marié (known professionally as "Galli-Marié") was engaged to sing the title role. According to Dean she was as delighted by the part as Bizet was by her suitability for it.

When rehearsals began in October 1874 the orchestra had difficulties with the score, finding some parts unplayable.The chorus likewise declared some of their music impossible to sing, and were dismayed that they had to act as individuals, smoking and fighting onstage rather than merely standing in line. Bizet also had to counter further attempts at the Opéra-Comique to modify parts of the action, which they deemed improper. Only when the leading singers threatened to withdraw from the production did the management give way. Resolving these issues delayed the first night until 3 March 1875 on which morning, by chance, Bizet's appointment as a Chevalier of the Legion of Honour was announced.

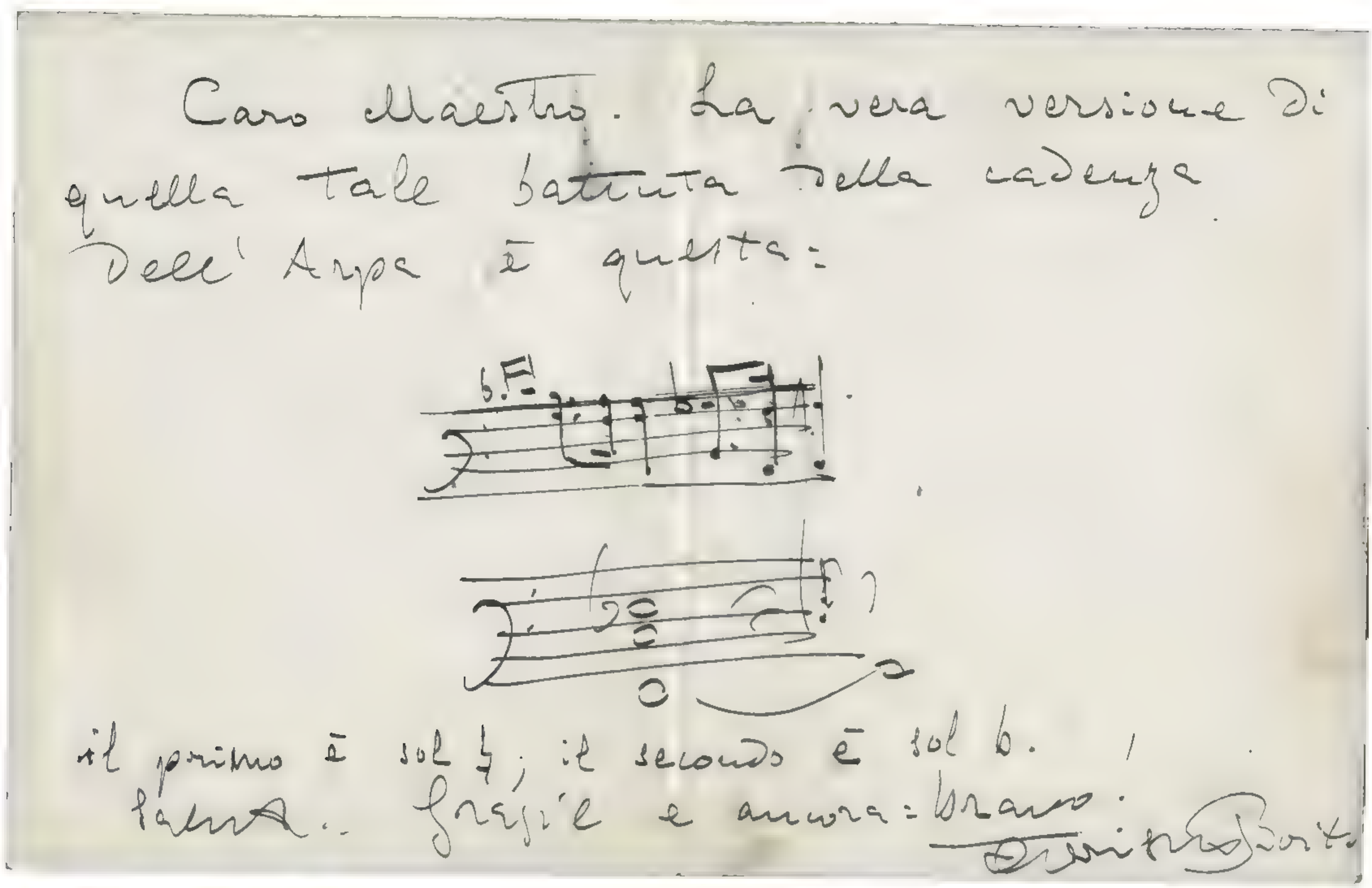
A fine letter of extraordinary content in pristine condition.
$5,000 - $7,000





21. Bloch, Ernest. Musical score signed ("Cordially Ernest Bloch"), *Trois Poèmes Juifs Pour Grand Orchestre*. Schirmer (1918) Plate Number 27736. A later printing (ca.1949), considerably after the copyright of 1918, with prospectus inserted loosely. The score is signed on the blank first page, and also signed by the conductor J.R. Thomson. Original wrapper removed, bound in boards and green cloth, frayed.
$400 - $600

22. Bloch, Ernest. Photograph inscribed and signed ("To Lawrence Strauss, Most cordially, Ernest Bloch"), (8.37 x 6.25 in.; 213 x 159 mm.), [no place, no date]; marginal wear.
$500 - $700


Caro Maestro. La vera versione di quella tale battuta della cadenza dell'Arpa è questa:

il primo è sol ♯; il secondo è sol ♭. Scusa.. fragile e ancora: bravo!

23. Boito, Arrigo. Autograph letter signed with integral autograph musical quotation, in Italian, 1 page (6 x 8 in.; 152 x 203 mm.), most certainly to Giuseppe Verdi; with integral blank.

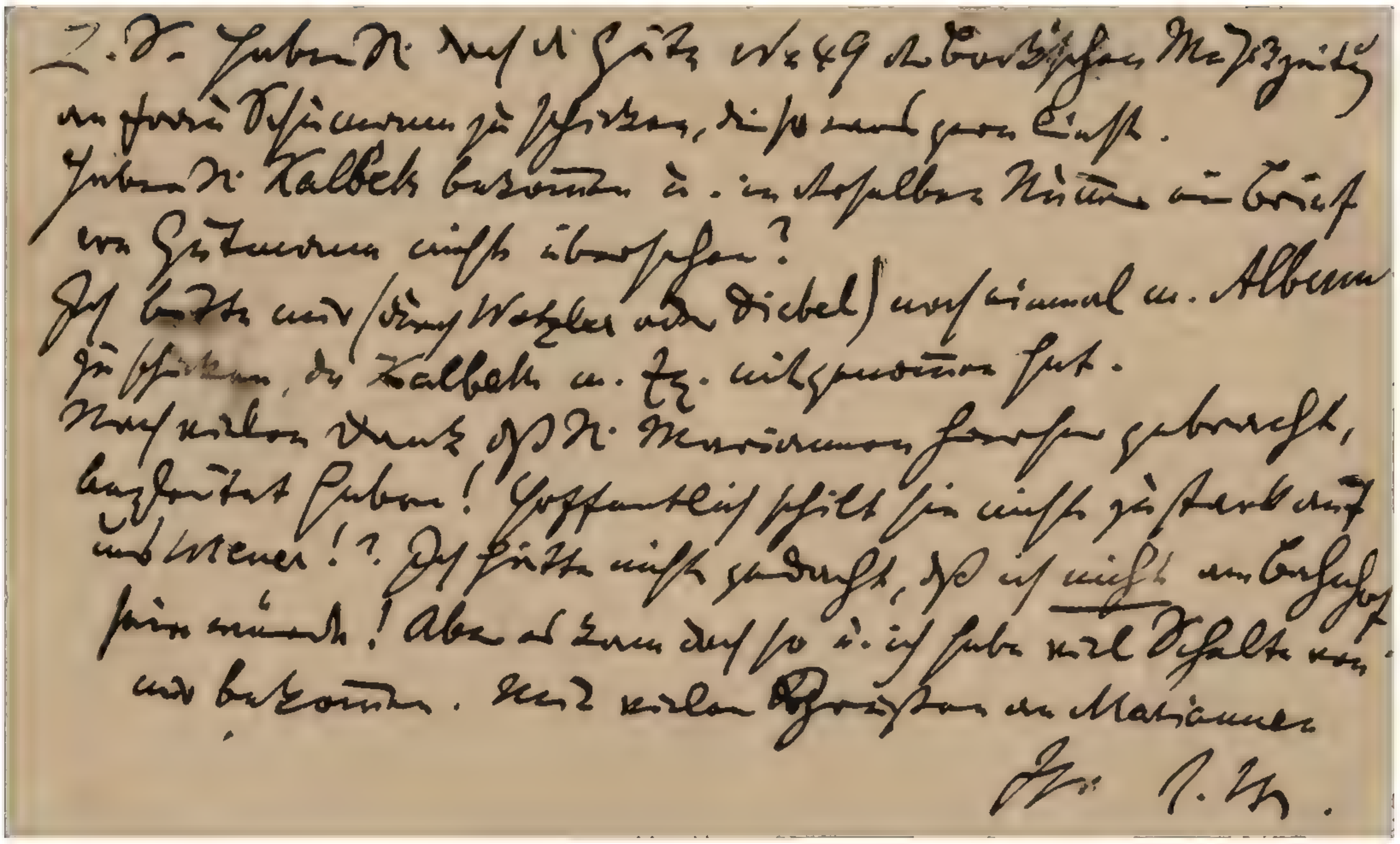
Boito sends Verdi two bars of music in an attempt to clarify an interpretation of a cadenza for harp.

The librettist writes in full: *Dear Maestro, The real interpretation of the cadenza in question for the harp is as follows:*

[Two musical bars here]

The first bar is in G sharp; the second in G flat. My very best wishes. Thanks again and once more: bravo! Arrigo Boito

An Italian poet, journalist, novelist, librettist and composer, Boito is best known today for his libretti. Boito provided subtle and resonant libretti for Verdi's last masterpieces, *Otello* in 1887 (which was based on Shakespeare's play *Othello*) and then *Falstaff* in 1893, the composer's second comedy, based on *The Merry Wives of Windsor* and parts of *Henry IV*. After their years of close association, when Verdi died in 1901, Boito was at his bedside.
$1,000 - $1,500



24. Brahms, Johannes. Autograph letter signed ("J.Br."), in German, 1 page (3.37 x 5.5 in.; 86 x 54 mm.),Vienna, 8 December 1883, to Fritz Simrock in Berlin, on a correspondenz-karte with postmarks.

Brahms mentions Clara Schumann and Max Kalbeck.

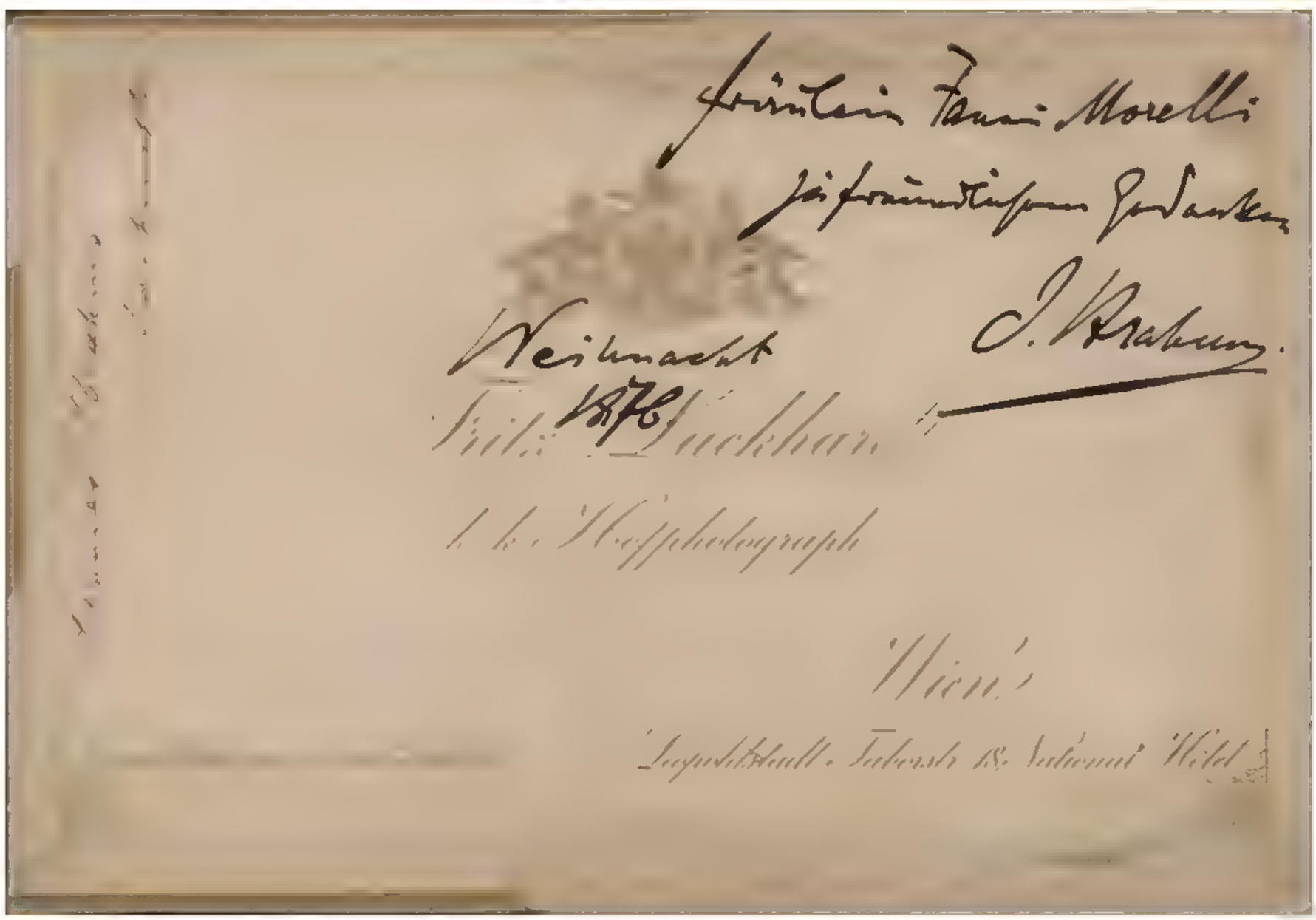
The composer writes in full to his music publisher, Fitz Simrock: *Will you be kind enough to send No. 49 of the Bock Music news to Mrs. Clara Schumann; she likes to read things like that. Did you receive Kalbeck and didn't you overlook a letter from Gutmann in the same number? I am asking you (through Wetzler or Diebel) to once again return my album, which Kalbeck had taken with him. Many thanks ---- hopefully she won't scold us Viennese too much! I hadn't thought that I would not be at the railway station, but it happened nevertheless and I got a lot of scolding. With many regards for Marianne, Your J. Br.*

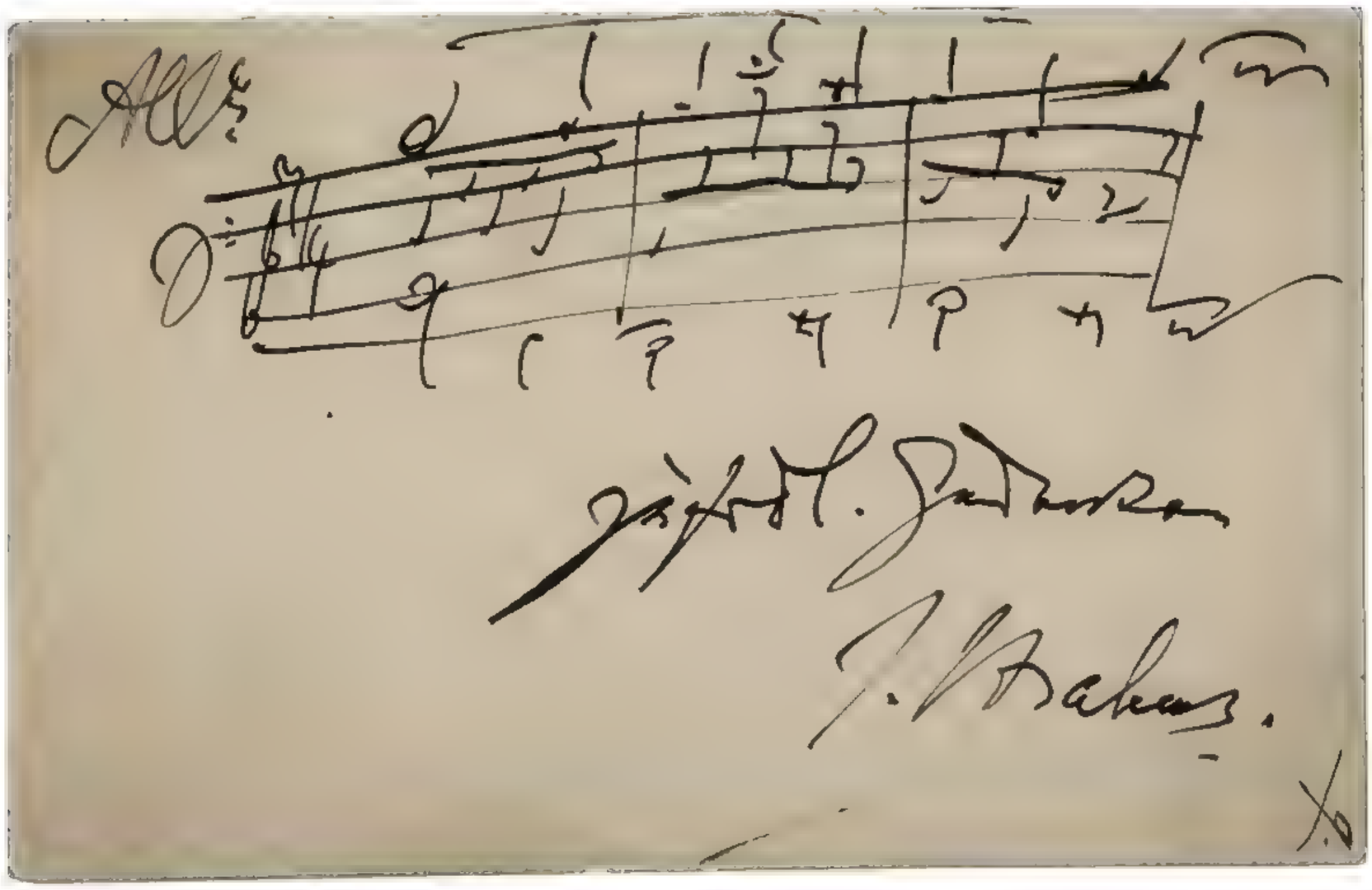
Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he premiered many of his own works; he worked with some of the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim (the three were close friends).

Max Kalbeck was a German writer, critic and translator. He became one of the most influential critics in Austria and was bitterly opposed to the music of Richard Wagner, Anton Bruckner and Hugo Wolf. Kalbeck was a close friend and partisan of Johannes Brahms. Kalbeck's principal achievement was his eight-volume biography of that composer, published from 1904 to 1914, which has never been translated into English. Kalbeck also edited several volumes of Brahms's correspondence and in 1918, the letters of the poets Gottfried Keller and Paul Heyse, as well as publishing two collections of his own music reviews. Kalbeck also wrote poetry and Brahms set a few of his verses to music as songs.
$4,000 - $6,000

25. Brahms, Johannes. Cabinet photograph inscribed and signed ("J. Brahms.") on verso, in German, (6.62 x 4.5 in.; 168 x 114 mm.), [Vienna] Christmas, 1876, to Fräulein Fanni Morelli; a couple brown stains at top of image; tape reinforcement on verso.

A fine photograph of Brahms inscribed and signed, *To Fräulein Fanni Morelli with warm thoughts. J. Brahms, Christmas 1878.* The image taken by the photography studio Fritz Luckhardt K.K. Hofphotograph in Vienna.
$5,000 - $7,000





26. Brahms, Johannes. Highly important autograph music signed ("J. Brahms"), 1 page (3.62 x 5.62 in.; 92 x 143 mm.), Vienna, 17 March 1897. Accompanied by an image Brahms with an image of Anton Rubinstein on verso.

The last lines of Johannes Brahms before his death.

In a feeble hand, Brahms writes out three measures of music, *with warm wishes J. Brahms.*

On the verso, there are seven measures by **Joseph Joachim**, a close friend of Brahms. Inscribed and signed *Zum Gestaden um … Stiftung u. and Meiningen. Joseph Joachim 10 October 1899.*

Accompanied by a letter from **Eduard Hanslick**, the German Bohemian music critic, (5.62 x 3.62 in.; 143 x 93 mm.), Vienna, April 1897 to Mr. Braun.

Hanslick writes in full: *Dear Herr Braun. The enclosed lines are probably the last things Brahms wrote. He wrote them to you when we visited him already seriously ill at his home Karlgasse 4 on 17 March 1897 when he still remembered with thanks how kindly you had kept him company in Karlsbad.*

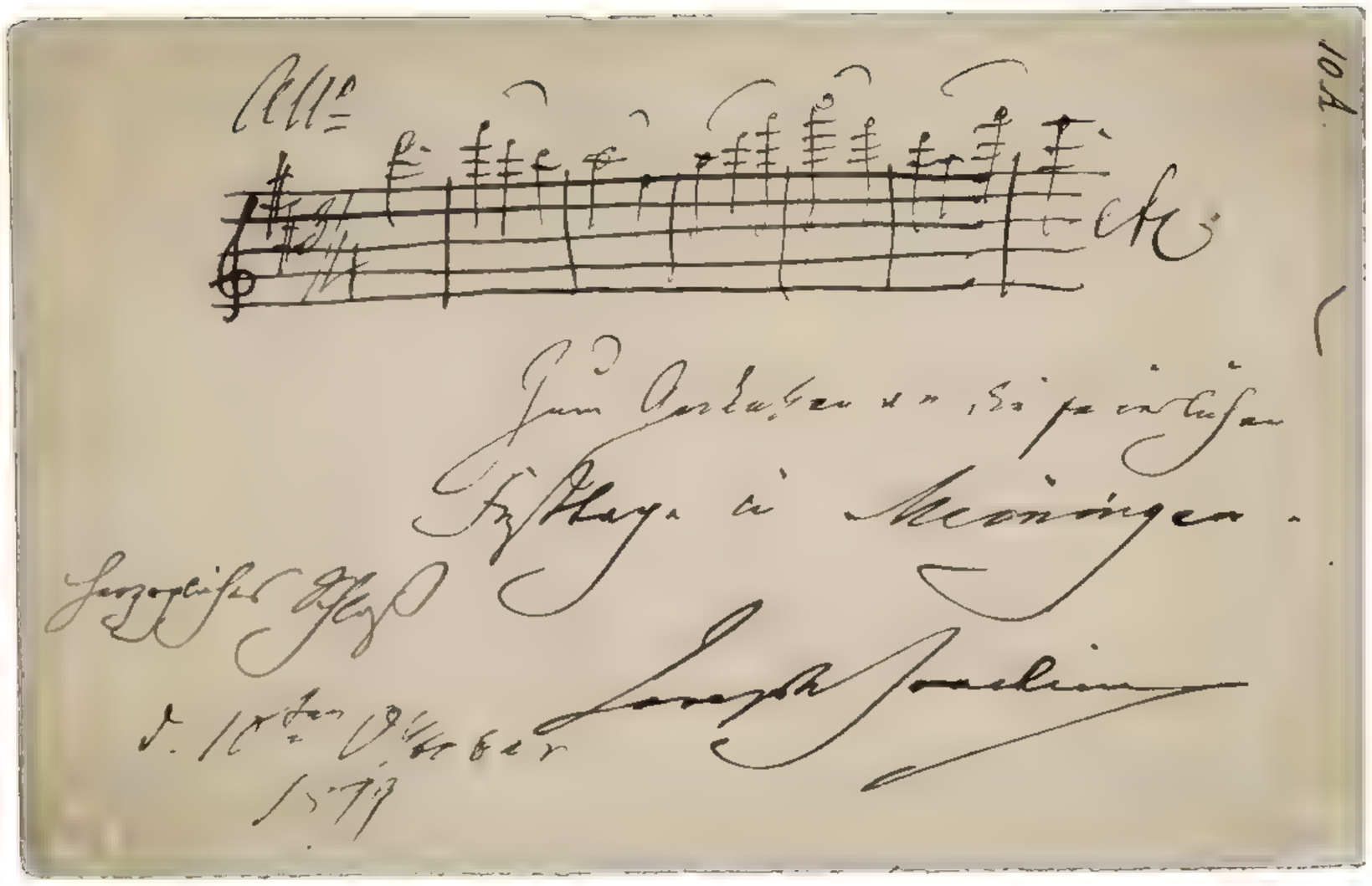
On the verso of the Eduard Hanslick letter to Braun there is a letter to Braun from **Josef Hofmann**, Moscow, 17 February 1897. It includes a three measure musical quote with the inscription, *Herrn Braun a souvenir from an admirer of your threefold talents. Josef Hofmann Moskau 17/2 97.*

A child prodigy, Josef Hofmann gave a debut recital in Warsaw at the age of five years, and a long series of concerts throughout Europe and Scandinavia, culminating in a series of concerts in America in 1887-88 that elicited comparisons with the young Mozart and the young Mendelssohn. Anton Rubinstein took Hofmann as his only private student in 1892 and arranged the debut of his pupil in Hamburg, Germany in 1894. Hofmann toured and performed extensively over the next 50 years as one of the most celebrated pianists of the era.

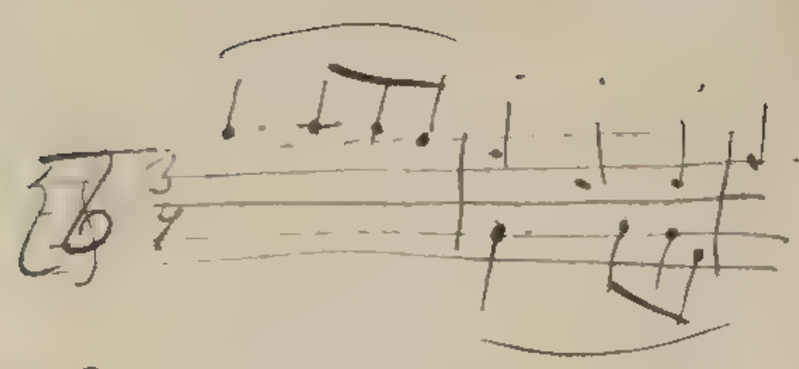
In 1890, Brahms resolved to give up composing. As it turned out, however, he was unable to abide by his decision, and in the years before his death he produced a number of acknowledged masterpieces. His admiration for Richard Mühlfeld, clarinetist with the Meiningen orchestra, moved him to compose the Clarinet Trio, Op. 114, Clarinet Quintet, Op. 115 (1891), and the two Clarinet Sonatas, Op. 120 (1894). He also wrote several cycles of piano pieces, Opp. 116–119, the Vier ernste Gesänge (Four Serious Songs), Op. 121 (1896), and the Eleven Chorale Preludes for organ, Op. 122 (1896).

While completing the Op. 121 songs, Brahms developed cancer. In September of 1896 Brahms went to Karlsbad for treatment. His last appearance in public was on 3 March 1897, when he saw Hans Richter conduct his Symphony No. 4. There was an ovation after each of the four movements. His condition gradually worsened and he died a month later, on 3 April 1897.

An extraordinary group of manuscripts connecting Brahms at the very end of his life with three important and admiring musical figures of the late nineteenth century.
$20,000 - $30,000

Johs. Brahms.

Jun Andenken an Ihren Besuch
Fr. Klinger in Meiningen.
Hochachtungsvoll
Joseph Joachim
d. 10ten Oktober
1879

104.



Herrn Braun
zur Erinnerung
vom Bewunderer
seines dreifachen
Talents.

Josef Hofmann
Moskau
17/2 97

8.

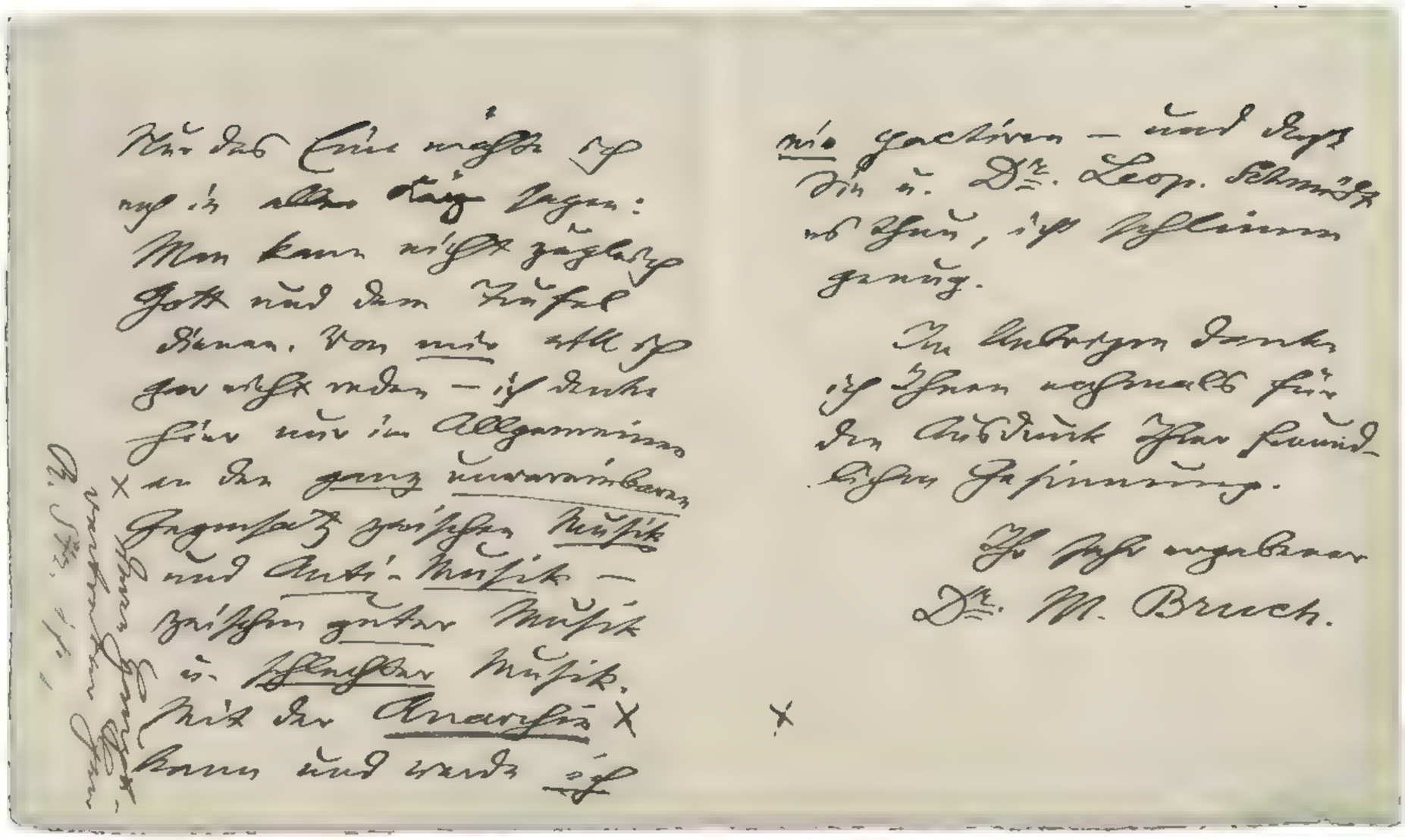
Lieber Herr Braun!
Die nebenstehenden Zeilen sind wohl die letzten, welche Brahms geschrieben hat!
Er schrieb sie Herrn, als wir am 17. März 97
ihn, den bereits schwer Kranken, in seiner
Wohnung, Wieden Karlsgasse Nr. 4, besuchten
wo er sich mit sichtbar erinnerte, wie
liebenswürdig Sie ihn im Karlsbad
Gesellschaft geleistet haben.

Ed. Hanslick.

Wien, April 1897.

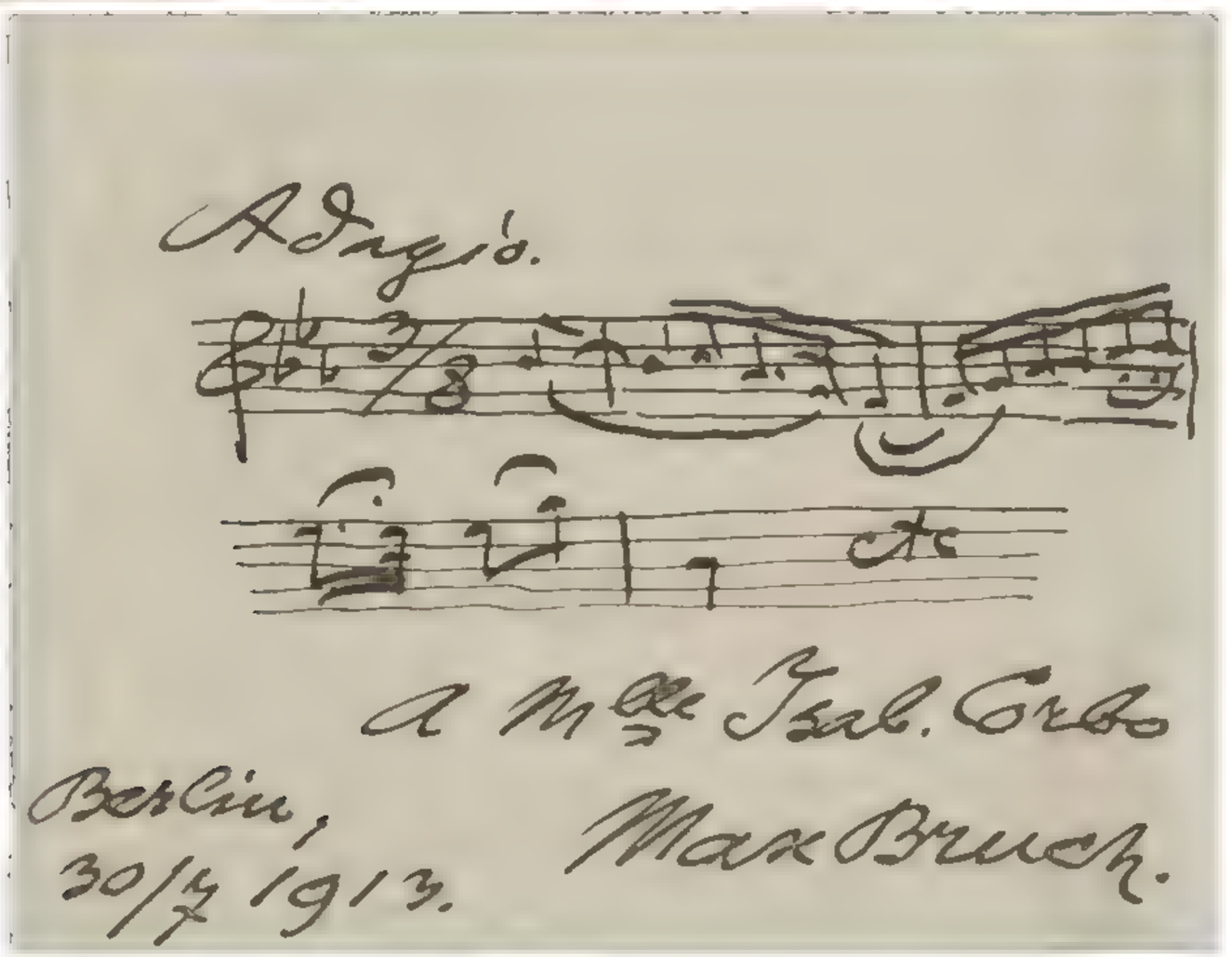
27. Britten, (Edward) Benjamin. Photograph signed, (6.62 x 4.5 in.; 168 x 114 mm.), [no place, no date].

Britten stands as a central figure of twentieth century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces. His best-known works include the opera, *Peter Grimes* (1945), *The War Requiem* (1962) and the orchestral showpiece, *The Young Person's Guide to the Orchestra* (1945).
$400 - $600



Für das Eine möchte ich mich in allen Dingen Ihnen: Man kann nicht zugleich Gott und den Teufel dienen. Von mir aber will ich gar nicht reden – ich denke hier nur im Allgemeinen an den ganz unüberbrückbaren Gegensatz zwischen Musik und Anti-Musik – zwischen guter Musik u. schlechter Musik. Mit der Anarchie kann und werde ich nie gehen – und dass Dir H. Dr. Leop. Schmidt so scheint, ist schlimm genug.

Ihr ergebener Dank ich Ihnen nochmals für den Ausdruck Ihrer freundschaftlichen Gesinnung.

Ihr sehr ergebener
Dr. M. Bruch.

Adagio.

A Mlle Isab. Grabo

Berlin,
30/7 1913.

Max Bruch.

28. Bruch, Max Christian Friedrich. Autograph letter signed ("Dr M. Bruch"), 3 pages (6.87 x 5.87 in.; 175 x 149 mm.), Igles Hof, Rhineland, 30 June 1909, to an unknown gentleman; mounting remnant bottom left corner of third page not affecting any text. The letter is accompanied by an autograph musical quotation signed, 1 page (3.5 x 4.5 in.; 89 x 114 mm.), Berlin, 30 July 1913.

Bruch writes a scathing letter damning the work of Richard Strauss.

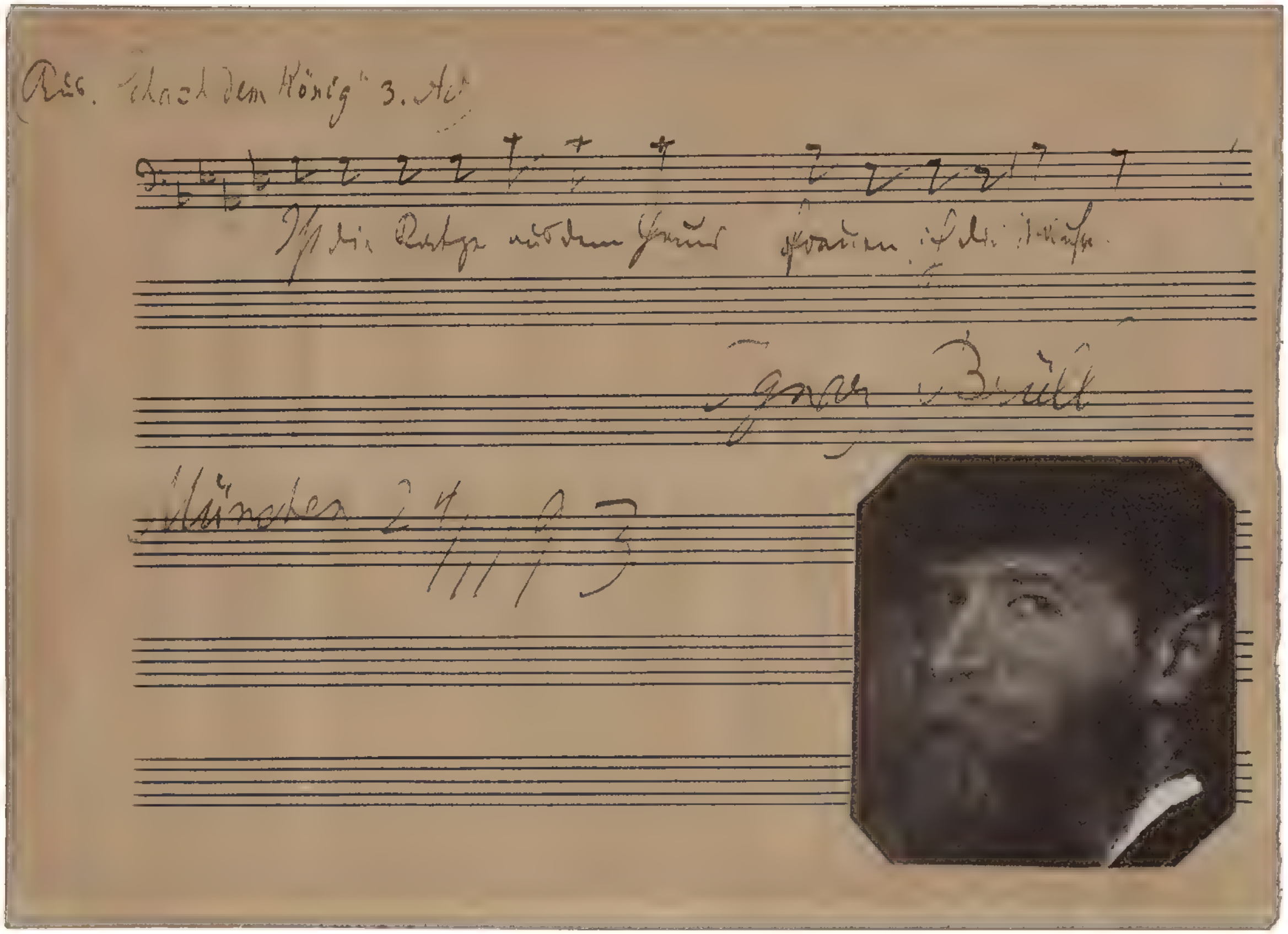
He writes in full: *Dear Sir, I have not the slightest intention of ruining the peace of my fine vacation in the country with arguments over the most degenerate scoundrel of this age and of all time, Herr Richard Strauss. I would say only one thing, in all honesty: One cannot simultaneously serve God and the Devil. I shall not speak for myself—I refer here only to the principle of the completely irreconcilable contradiction between music and anti-music—between good music and bad music. I can and will have nothing to do with anarchy (whose chief agent is R. Strauss)—and it is bad enough that you and Dr. Leopold Schmidt do. Otherwise I thank you once more for the expression of your friendship. Yours very truly, Dr. M. Bruch.*

A German Romantic composer and conductor, Bruch wrote over 200 works, including three violin concertos, the first of which has become a staple of the violin repertory. Despite the strong musical currents swirling around him in the waning decades of the nineteenth century and early years of the twentieth, which were embodied by the progressivism and symphonic maximalism of Richard Wagner, Gustav Mahler, and Richard Strauss, Bruch stayed true to his conservative musical ideals, eschewing such outside influences in favor of a decidedly tonal harmonic language and relative restraint in formal proportions.
$2,000 - $3,000

29. Bruckner, Anton. Cabinet photograph signed ("Bruckner"), (6.5 x 4.25 in.; 165 x 108 mm.), [no place, no date], by Charles Pollock of Boston; very minor marginal chipping, mounting remnants on verso.

Bruckner's symphonies are considered emblematic of the final stage of Austro-German Romanticism because of their rich harmonic language, strongly polyphonic character, and considerable length. His compositions helped to define contemporary musical radicalism, owing to their dissonances, unprepared modulations, and roving harmonies.

Unlike other musical radicals, such as Richard Wagner or Hugo Wolf who fitted the *enfant terrible* mold, Bruckner showed extreme humility before other musicians, Wagner in particular. This apparent dichotomy between Bruckner the man and Bruckner the composer hampers efforts to describe his life in a way that gives a straightforward context for his music.
$300 - $500

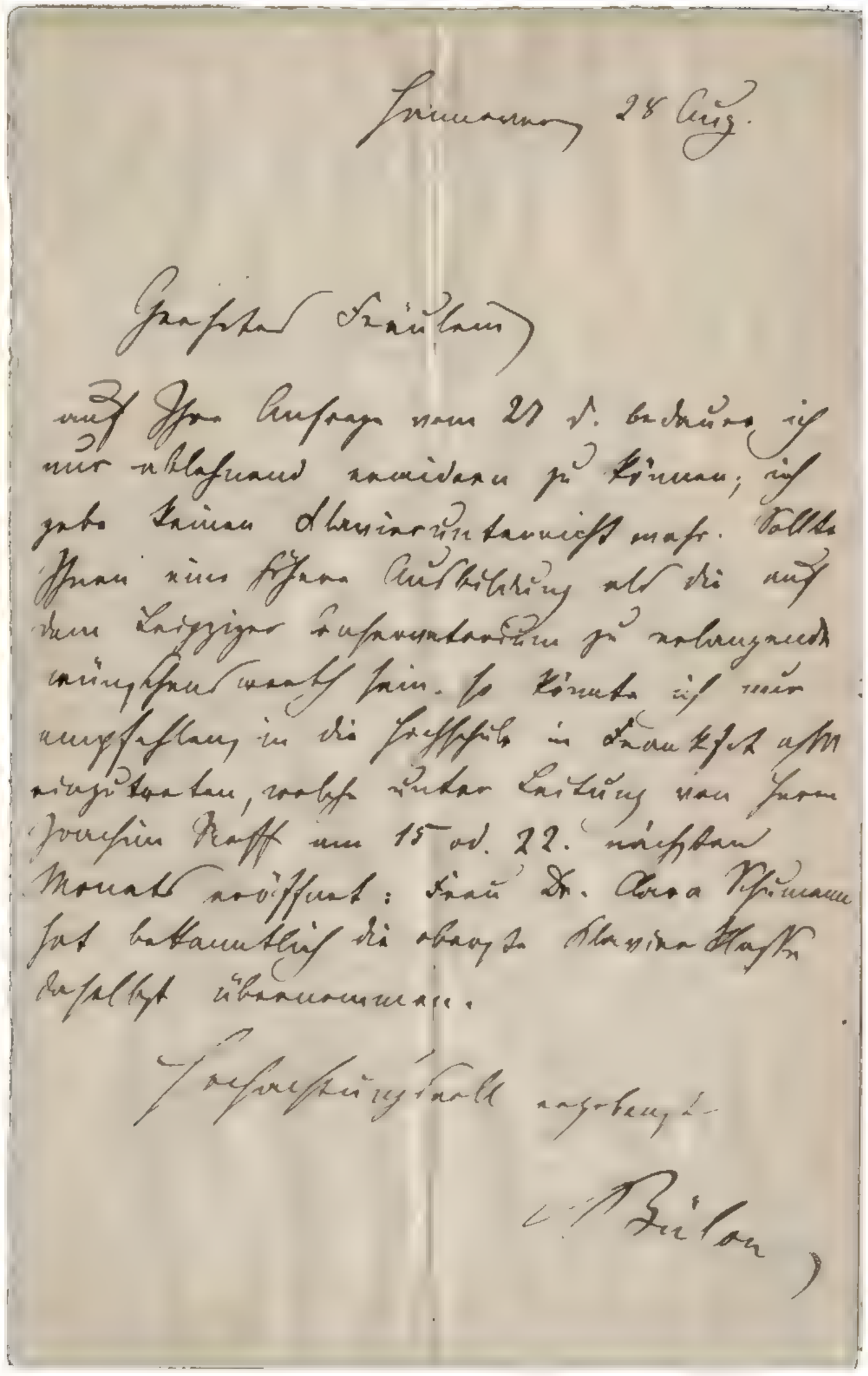


30. Brüll, Ignaz. Autograph musical quotation signed, 1 page (4.25 x 5.87 in.; 108 x 149 mm.), 2 bars, München [Munich], 24 November 1893 with small portrait of composer affixed at bottom right corner; browning.

A fine musical quotation from Brüll's opera, Schach dem König, first performed in Munich in 1893.

Brüll's operatic compositions included *Das Goldene Kreuz* (The Golden Cross), which became a repertory work for several decades after its first production in 1875, but eventually fell into neglect after being banned by the Nazis because of Brüll's Jewish origins. He also wrote a small corpus of finely crafted works for the concert hall and recitals. Brüll's compositional style was lively but unabashedly conservative, in the vein of Mendelssohn and Schumann.

Brüll was also highly regarded as a sensitive concert pianist. Brahms regularly wanted Brüll to be his partner in private performances of four-hand piano duo arrangements of his latest works. Indeed, Brüll was a prominent member of Brahms's circle of musical and literary friends, many of whom he and his wife frequently entertained. Unlike Brahms, Brüll was a man of the theatre, and he went on to compose at least seven more operas, which however did not approach the same level of popular success as *Das Goldene Kreuz*. His final opera, the two-act comedy Der Hussar, was well received when it was staged in Vienna in 1898.
$400 - $600

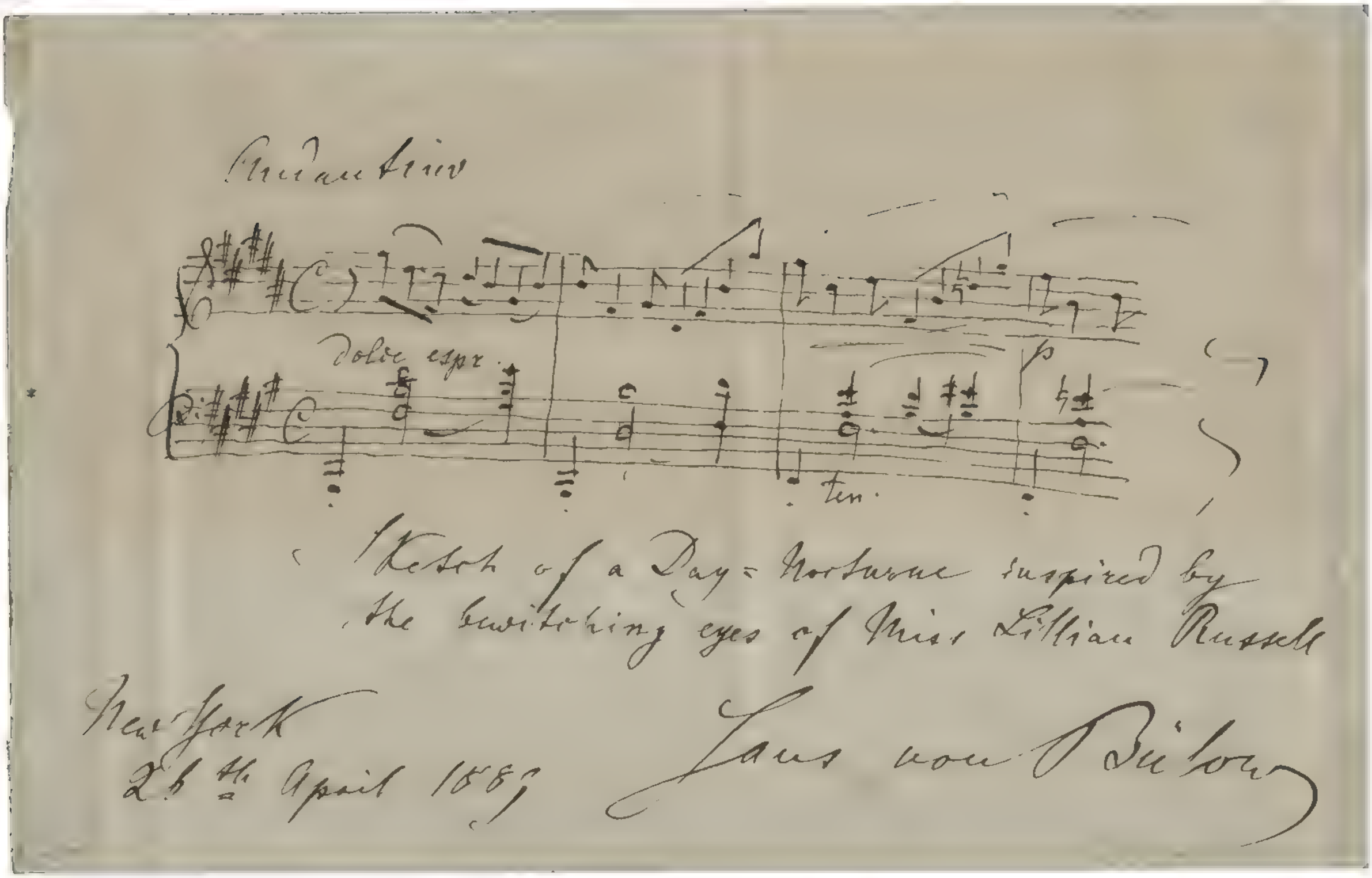


31. Bülow, Hans von. Autograph letter signed ("Bülow"), in German, 1 page (7.12 x 4.5 in.; 181 x 114 mm.), 28 August [no year], to an unidentified *Fräulein*; mounted on cardstock.

No longer giving piano lessons.

The German conductor, virtuoso pianist, and composer of the Romantic era writes in full: *In answer to your inquiry of 27 J*[uly]. *I regret that I can reply only in the negative. I am not giving piano lessons any more. Should you desire higher training that is available at the Leipzig Conservatory I would recommend that you enter the Hochschule in Frankfurt-am-Main which, under the direction of Joachim Raff, will open on the 15th or the 22nd of next month. Dr. Clara Schumann has, as you know, the highest piano classes there. With the highest regards, Bulow.*

The letter is accompanied by a postcard photograph of von Bülow.
$400 - $600

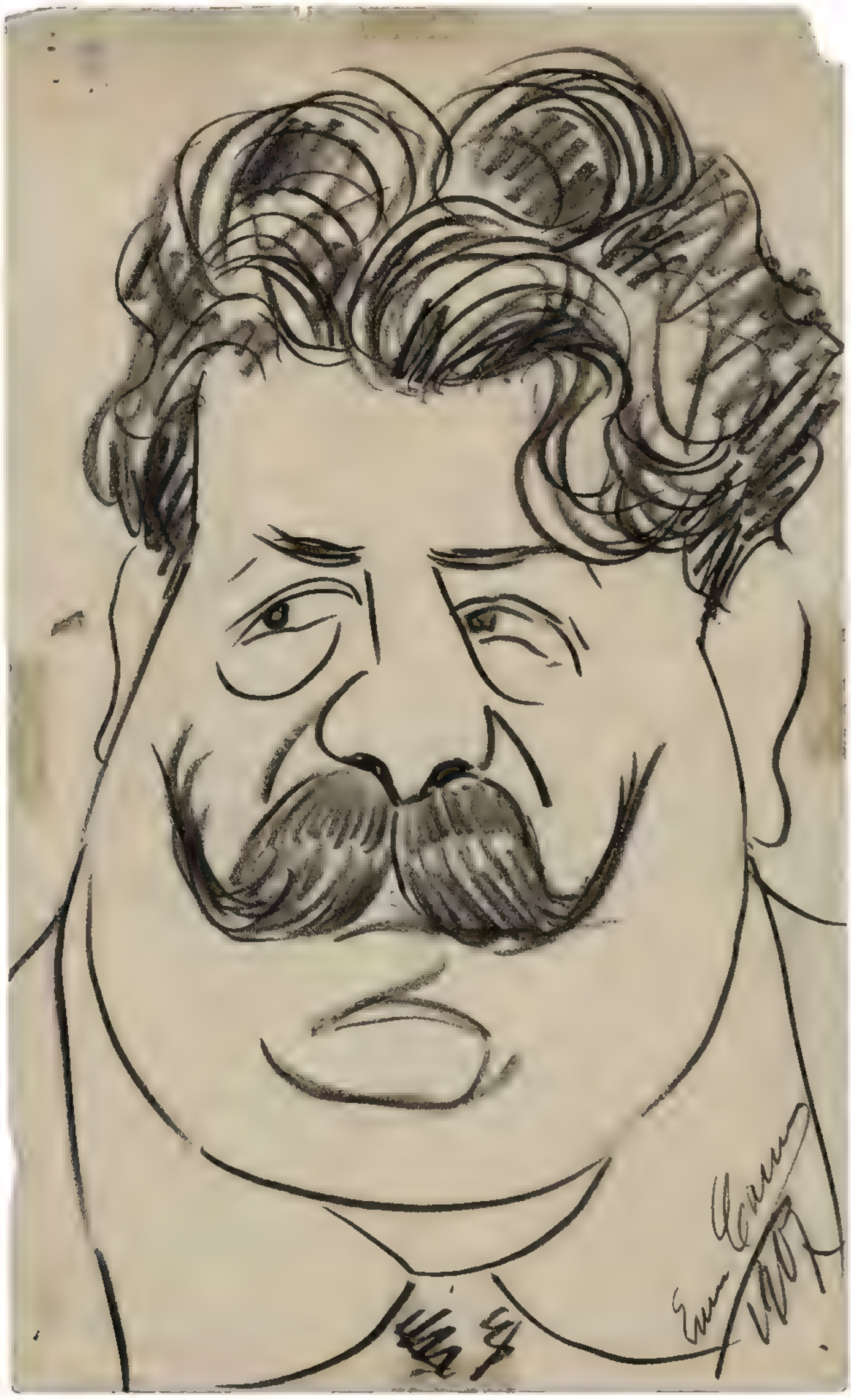


32. Bülow, Hans von. Autograph musical quotation inscribed and signed, in English, 1 page (4.5 x 7 in.; 114 x 178 mm.), New York, 26 April 1889; mounting remnants on verso.

Four bars of original, unpublished music inspired by Lillian Russell.

Under the four bars of music Bülow writes, *Sketch of a Day: Nocturne inspired by the bewitching eyes of Miss Lillian Russell, New York, 26 April 1889.*

An American actress and singer, Lillian Russell became one of the most famous actresses and singers of the late nineteenth and early twentieth centuries, known for her beauty and style, as well as for her voice and stage presence. In 1887, she starred as Carlotta in *Gasparone* by Karl Millöcker in New York City at the Standard Theatre, together with Eugene Oudin and J. H. Ryley. Later the same year, she was back at the Casino Theatre and over the next several years, she continued to star in operettas and musical theatre in Broadway theatres. At the time von Bülow wrote the present musical quotation, Russell appeared in the title role in *The Grand Duchess of Gérolstein*, and the composer saw her perform. According to Rudolph Aronson in his *Theatrical and Musical Memoirs*, "Dr. Hans von Bulow, the famous pianist and conductor, visited the Casino with Mr. Walter Damrosch. 'The Grand Duchess' was on the boards with Lillian Russell in the title rôle. Dr. von Bulow said to me at the time that he had never witnessed a more artistic and elaborate presentation of the Offenbach burletta (as he termed it) anywhere in Europe."
$300 - $500



33. Caruso, Enrico. Caricature of Ruggero Leoncavallo signed and dated, 1 page (14 x 8.5 in.; 356 x 216 mm.); minor marginal fraying at top right corner and lower left, marginal light discoloration from previous mounting.

A fine caricature of Leoncavallo by Enrico Caruso.

The great Italian operatic tenor signs and dates the drawing, *Enrico Caruso, 1907*.

Caruso sang to great acclaim at the major opera houses of Europe and the Americas, appearing in a wide variety of roles from the Italian and French repertoires that ranged from the lyric to the dramatic. Caruso also made approximately 290 commercially released recordings from 1902 to 1920.

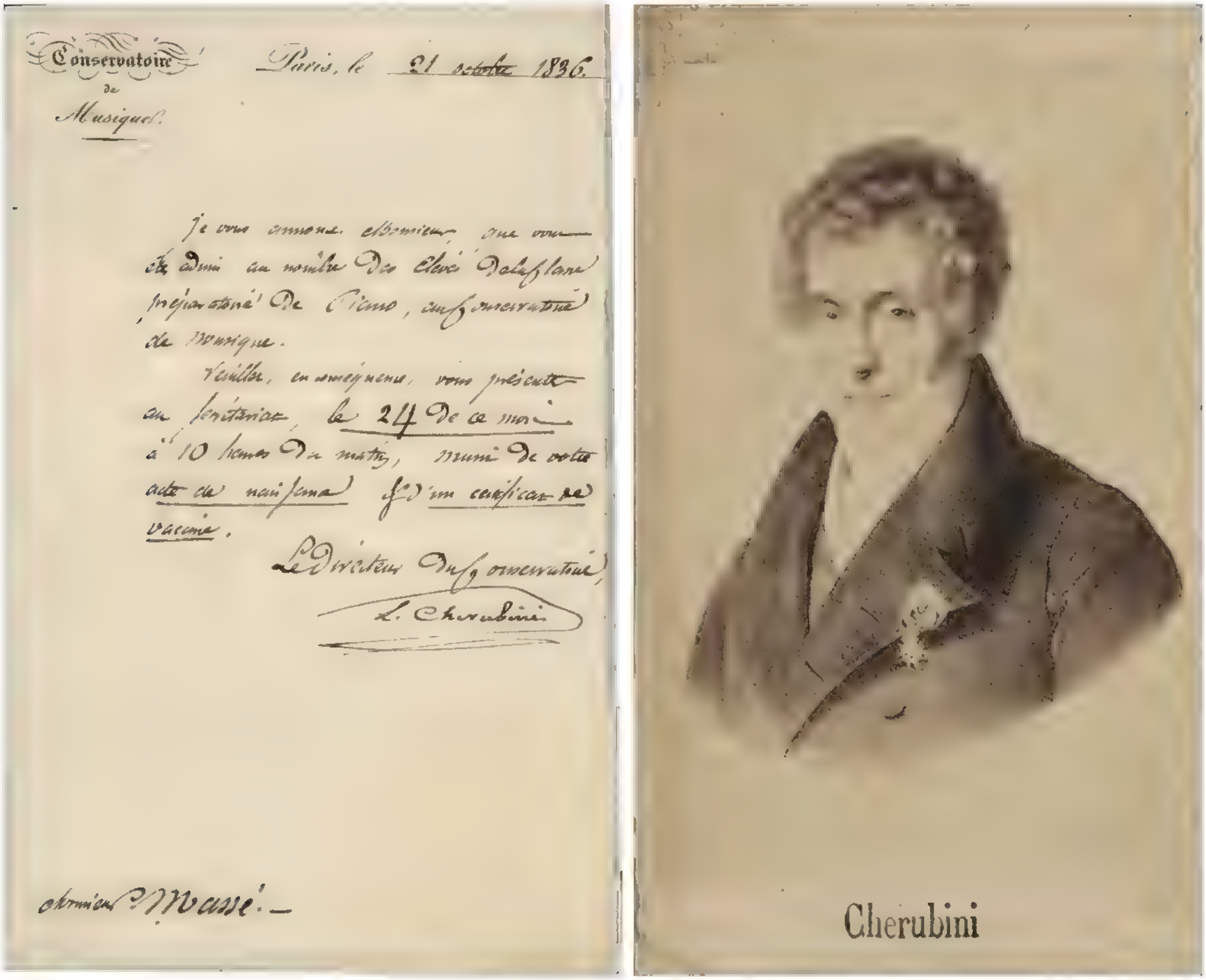
A fastidious dresser, Caruso took two baths a day and liked good Italian food and convivial company. He played cards for relaxation and sketched friends, other singers and musicians. The caricature herewith is a particularly large and fine example of his drawing capabilities.
$1,500 - $2,500

34. Charpentier, Gustave. Sepia Postcard photograph with autograph musical quotation signed, (5.37 x 3.37 in.; 137 x 86 mm.), [no place, no date]; affixed to mat.

An autograph musical quotation signed from the first bar of the Prélude of *Louise*.

Charpentier studied violin at the conservatoire in Lille before entering the Paris Conservatoire in 1881. There he took lessons in composition under Jules Massenet (from 1885) and had a reputation of wanting to shock his professors. In 1887 he won the Prix de Rome for his cantata "Didon." During the time in Rome, he wrote the orchestral suite *Impressions d'Italie* and began work on the libretto and music for what would become his best-known work, the opera *Louise*.

Charpentier returned to Paris, settling in Montmartre, and continued to compose, including songs on texts by Charles Baudelaire and Voltaire. He eventually completed *Louise*, and it was accepted for production by the Opéra-Comique. A realistic portrait of Parisian working-class life, it is considered a French example of verismo opera. The premiere of Louise on 2 February 1900 under the baton of André Messager was an immediate success. Soon this work was being performed all over Europe and America, and it brought Charpentier much acclaim.
$300 - $500

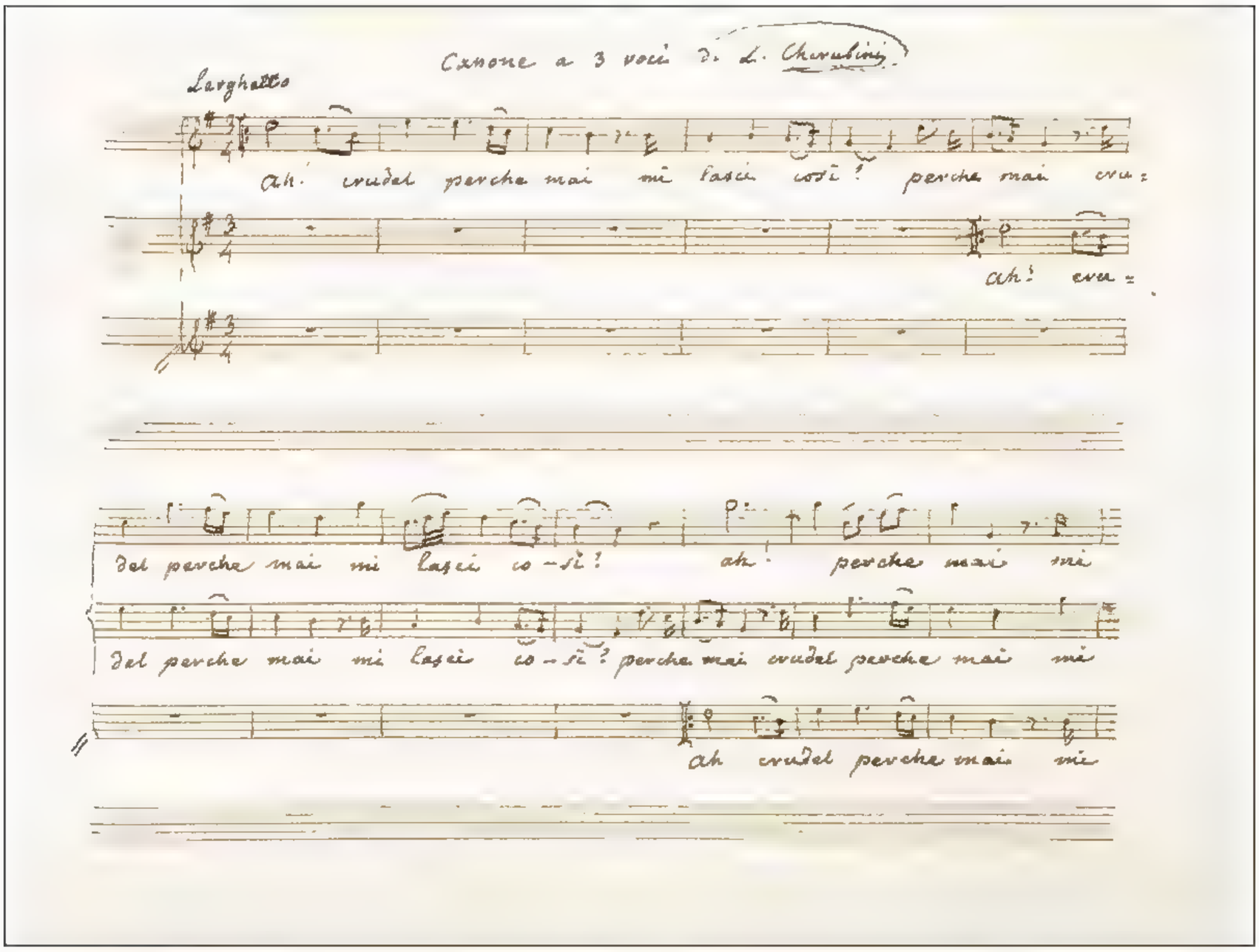


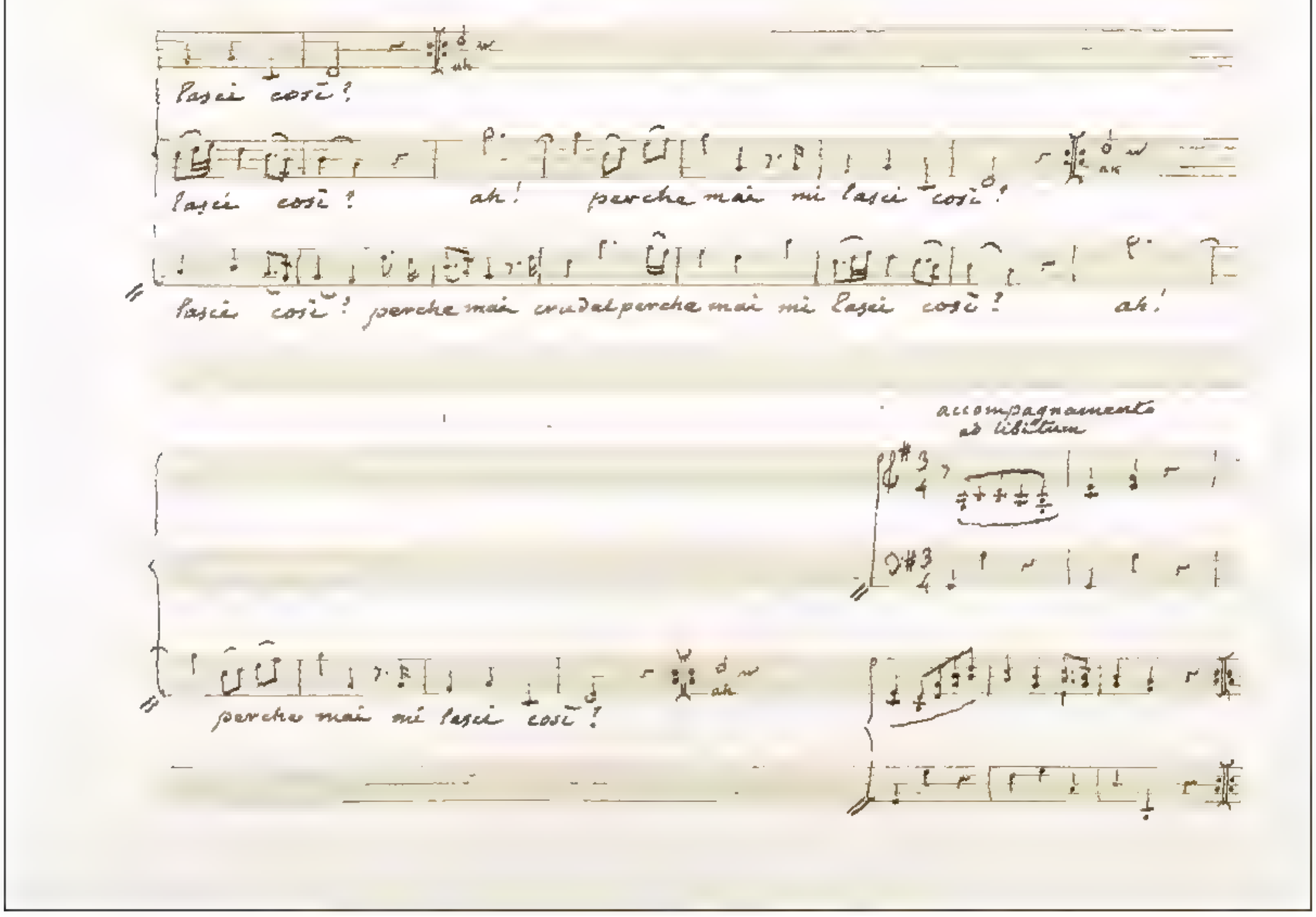
35. Cherubini, Luigi. Letter signed ("L. Cherubini"), 1 page (8 x 5.12 in.; 203 x 130 mm.), Paris, 21 October 1836, on Conservatoire de Musique stationery, to Monsieur [Victor] Massé, Rue du Helder, No. 1 Paris; mounting remnants along on integral address leaf, letter affixed to card stock backing. Accompanied by a carte-de-visite photograph of Cherubini, (4.12 x 2.37 in.; 105 x 60 mm.); mounting remnants on verso.

A letter of acceptance from Cherubini.

As director of the Conservatoire de Musique, Cherubini writes in full: *I inform you, Monsieur, that you have been admitted to the company of students of the preparatory piano class of the Conservatory of Music. Accordingly, please present yourself to the secretary's office on the 24th of this month at 10 o'clock in the morning, bearing your birth certificate and certificate of vaccination. The Director of the Conservatory, L. Cherubini.*

Luigi Cherubini was an Italian composer who spent most of his working life in France. His most significant compositions are operas and sacred music. Beethoven regarded Cherubini as the greatest of his contemporaries. In 1822, Cherubini became director of the Conservatoire and completed his textbook, Cours de contrepoint et de fugue, in 1835. His role at the Conservatoire would bring him into conflict with the young Hector Berlioz, who went on to portray the old composer in his memoirs as a crotchety pedant. Nevertheless, Cherubini had many friends, including Szymanowski, Rossini, Chopin and, above all, the artist Ingres.

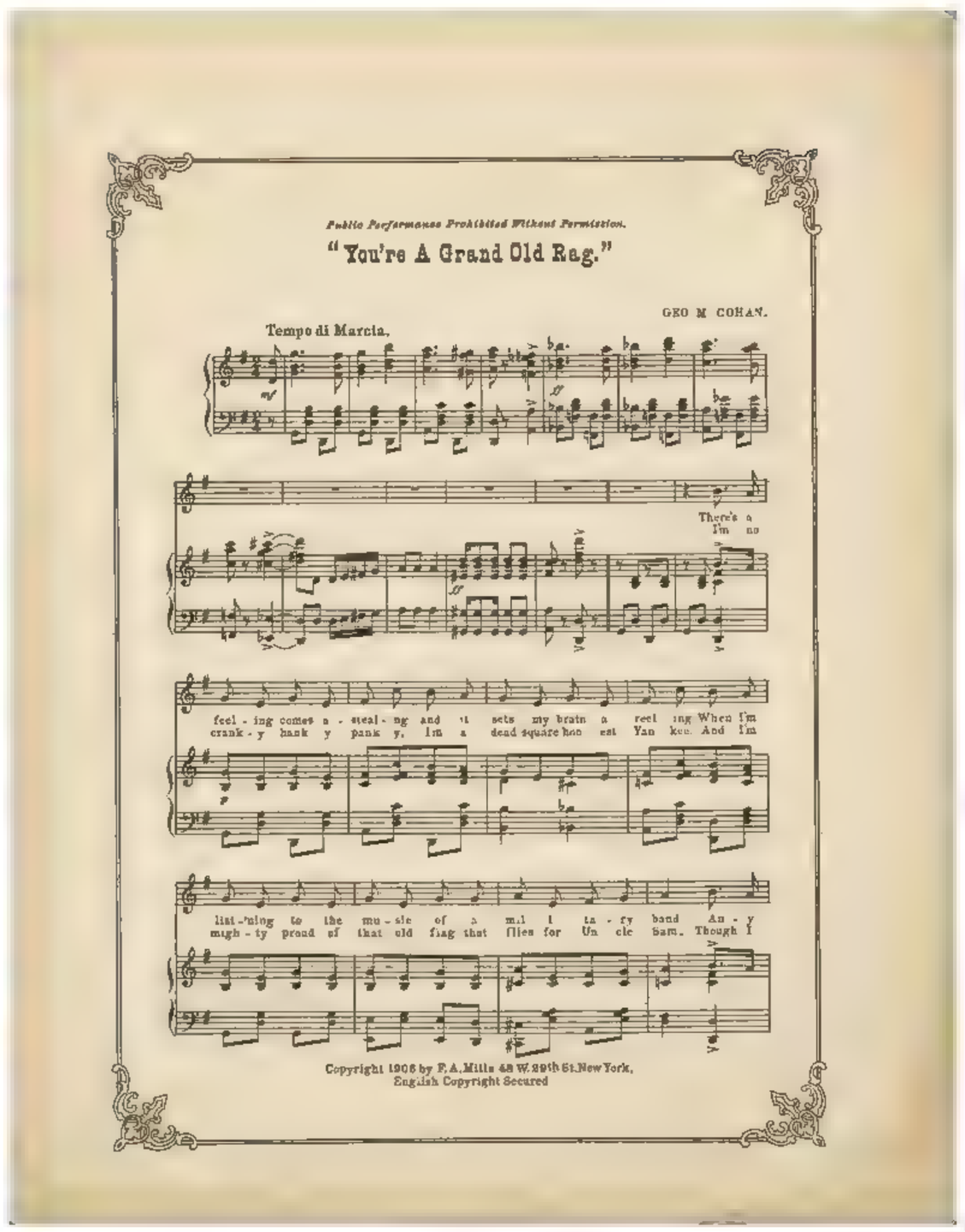
Victor Massé (born Félix-Marie Massé)was a French composer. Massé studied at the Paris Conservatoire, winning the Prix de Rome in 1844 for his cantata Le rénégat de Tanger before turning his attention to opera. While at the Conservatoire, Massé studied with Jaques Halévy. He wrote some twenty operas, including *La chanteuse voile,* followed by the more ambitious *Galathée* and *Paul et Virginie*. His best-known and most successful work was the opéra comique, *Les noces de Jeannette*. His last work, *Une nuit de Cléopâtre*, was performed posthumously in April 1885.
$400 - $600

Canone a 3 voci di L. Cherubini
Larghetto
ah! crudel perche mai mi lasci così? perche mai cru=
ah! cru=
Del perche mai mi lasci co-si? ah! perche mai mi
Del perche mai mi lasci co-si? perche mai crudel perche mai mi
ah crudel perche mai mi

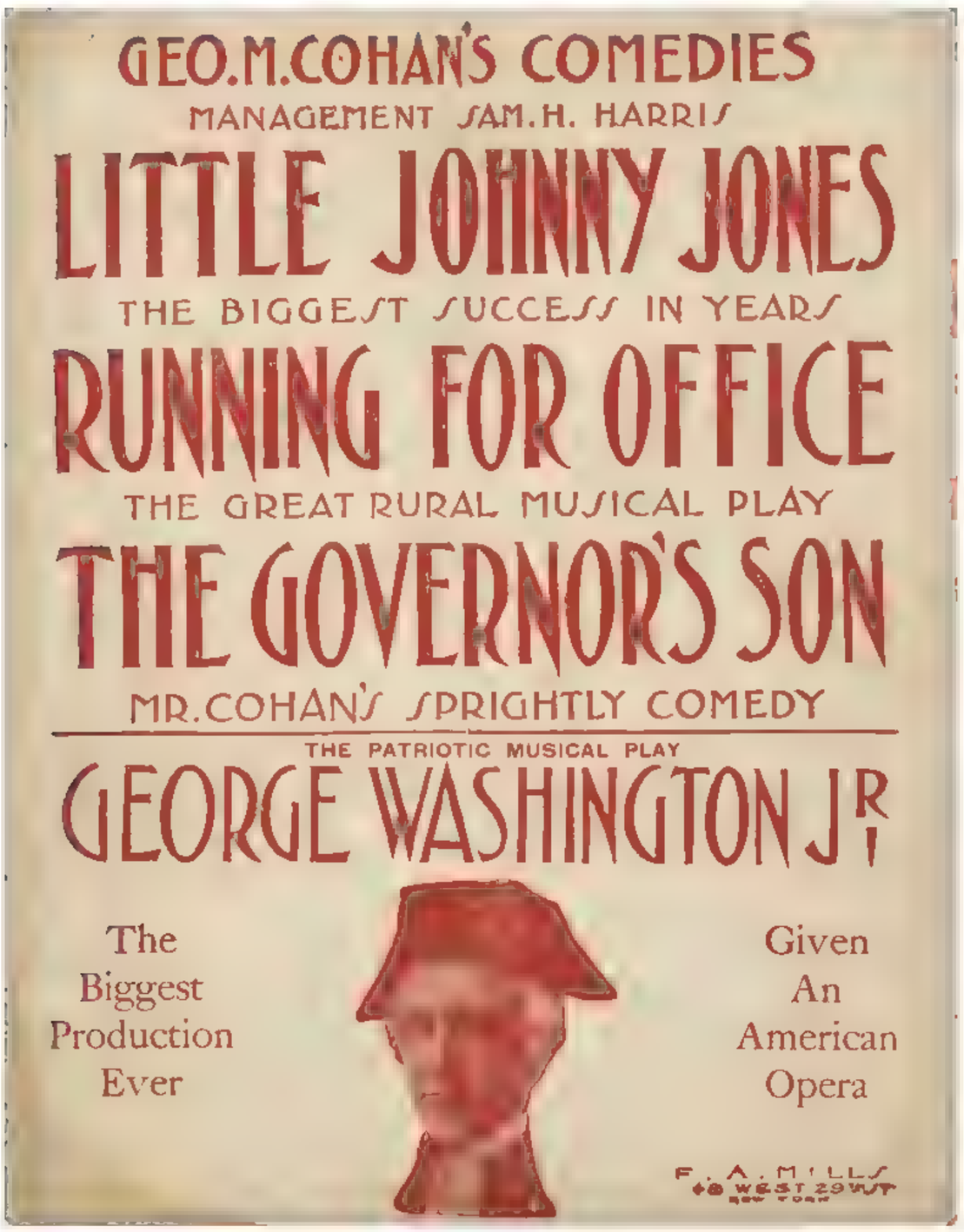

lasci così?
lasci così? ah! perche mai mi lasci così?
lasci così? perche mai crudel perche mai mi lasci così? ah!
accompagnamento
ad libitum
perche mai mi lasci così?

36. Cherubini, Luigi. Autograph music signed ("L. Cherubini"), 2 pages (8.37 x 11 in.; 213 x 279 mm.); in pristine condition; bound in marbled paper boards with vellum spine.

A piece of sacred music, "Canone a 3 Voci," being 28 bars of music replete with autograph lyrics in the hand of the composer.

An Italian composer who spent most of his working life in France, Cherubini's most significant compositions are operas and sacred music. Beethoven regarded Cherubini as the greatest of his contemporaries.
$3,000 - $5,000

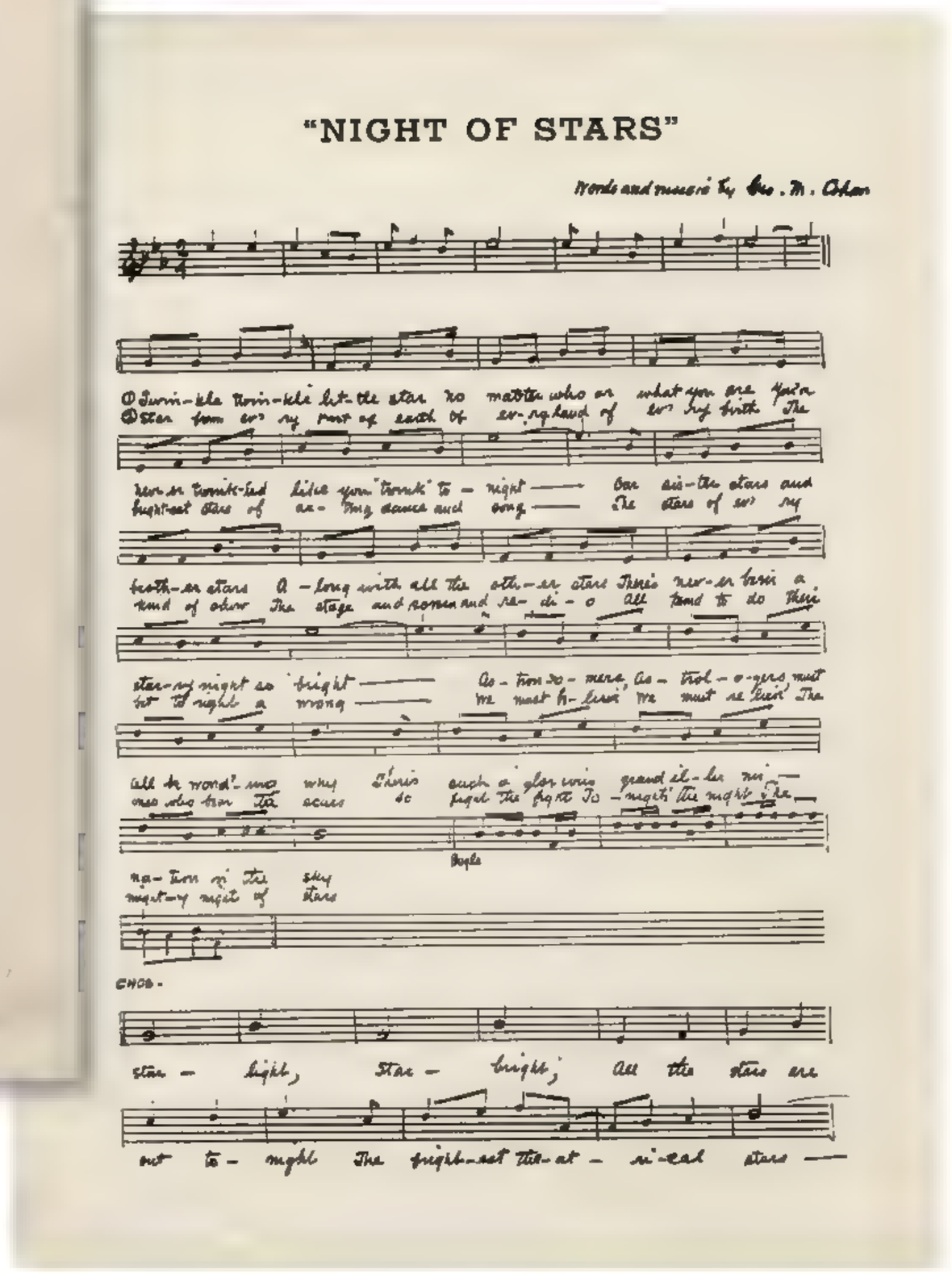
YOU'RE A GRAND OLD RAG
A SONG HIT FROM THE LATEST MUSICAL PLAY
GEORGE WASHINGTON JR.
WRITTEN AND COMPOSED BY
GEO. M. COHAN
F. A. MILLS
40 WEST 29 ST
NEW YORK

Public Performance Prohibited Without Permission.
"You're A Grand Old Rag."
GEO M COHAN.
Tempo di Marcia.
There's a
I'm no
feel - ing comes a - steal - ng and it sets my brain a reel ing When I'm
crank - y hank y pank y, I'm a dead square hon est Yan kee. And I'm
list - 'ning to the mu - sic of a mil i ta - ry band An - y
migh - ty proud of that old flag that flies for Un cle Sam. Though I
Copyright 1906 by F. A. Mills 48 W. 29th St. New York.
English Copyright Secured



37. Cohan, George M. *George Washington Jr.:* "*You're A Grand Old Rag*". F. A. Mills, New York, 1906. 4 pages, folio. Pages separated at the spine, otherwise a superior copy in fine condition.

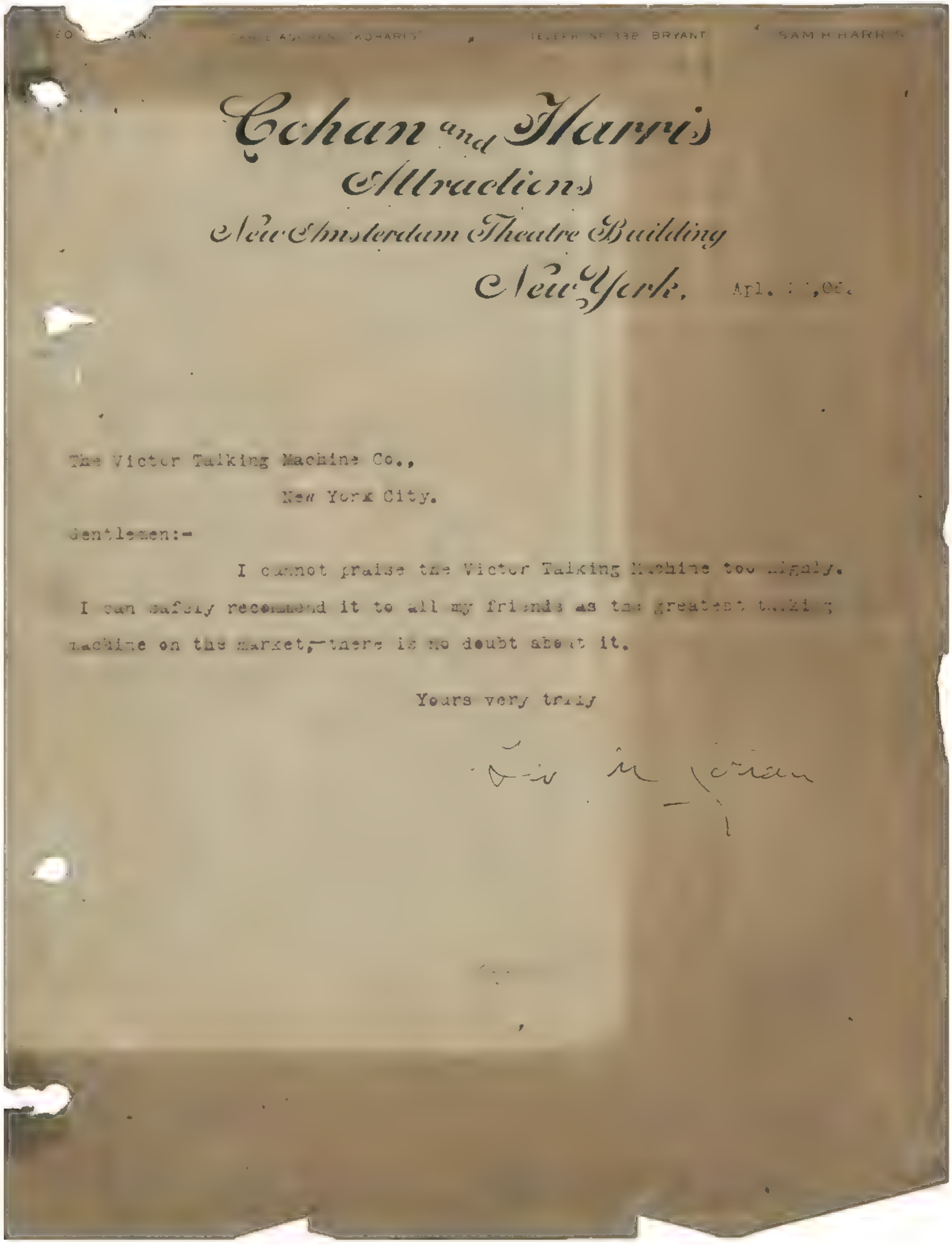
Very rare first edition. When the song was first published, there was a public outcry against calling the American flag a "rag" so all the copies on the market and as many as possible in circulation were recalled and destroyed, and the song reissued with the new title "*You're A Grand Old Flag*". Only a few copies of the original title have survived.

Reference: Fuld, 663, 664.
$200 - $300



38. Cohan, George M. "*Night of Stars*". 1934. 3 pages quarto.

First Edition. Rare sheet music of the song created for performance during the gala of 300 stars gathered at Yankee Stadium to raise money for Jewish Refugees.
$400 - $600



GEO. M. COHAN. CABLE ADDRESS "KOHARIS" TELEPHONE 336 BRYANT SAM H. HARRIS

Cohan and Harris
Attractions
New Amsterdam Theatre Building
New York, Apl. 27, 06.

The Victor Talking Machine Co.,
New York City.

Gentlemen:-

I cannot praise the Victor Talking Machine too highly. I can safely recommend it to all my friends as the greatest talking machine on the market,-there is no doubt about it.

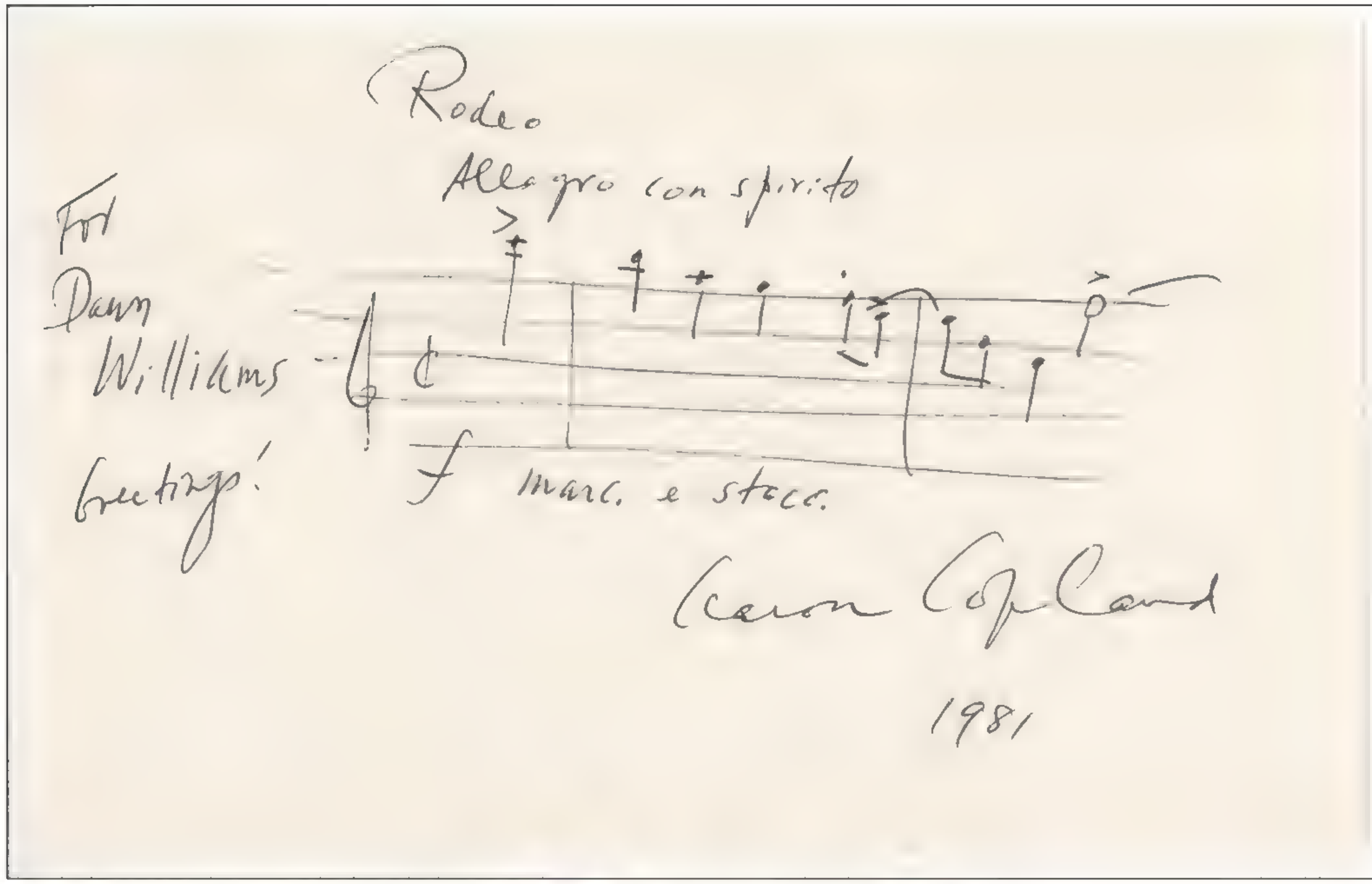
Yours very truly

Geo M Cohan

39. Cohan, George M. Typed letter signed ("Geo M Cohan"), 1 page (11 x 8.37 in.; 279 x 213 mm.), New York, 27 April 1906, to The Victor Talking Machine Co.; browning, marginal chipping, splitting along vertical folds, some soiling on left margin, some modern pencil marks.

George M Cohan lends a valuable early endorsement to the iconic manufacturer of phonographs.

The composer writes in full: *The Victor Talking Machine Co., New York City. Gentlemen: - I cannot praise the Victor Talking Machine too highly. I can safely recommend it to all my friends as the greatest talking machine on the market,-there is no doubt about it. Yours very truly Geo M Cohan.*
$300 - $500

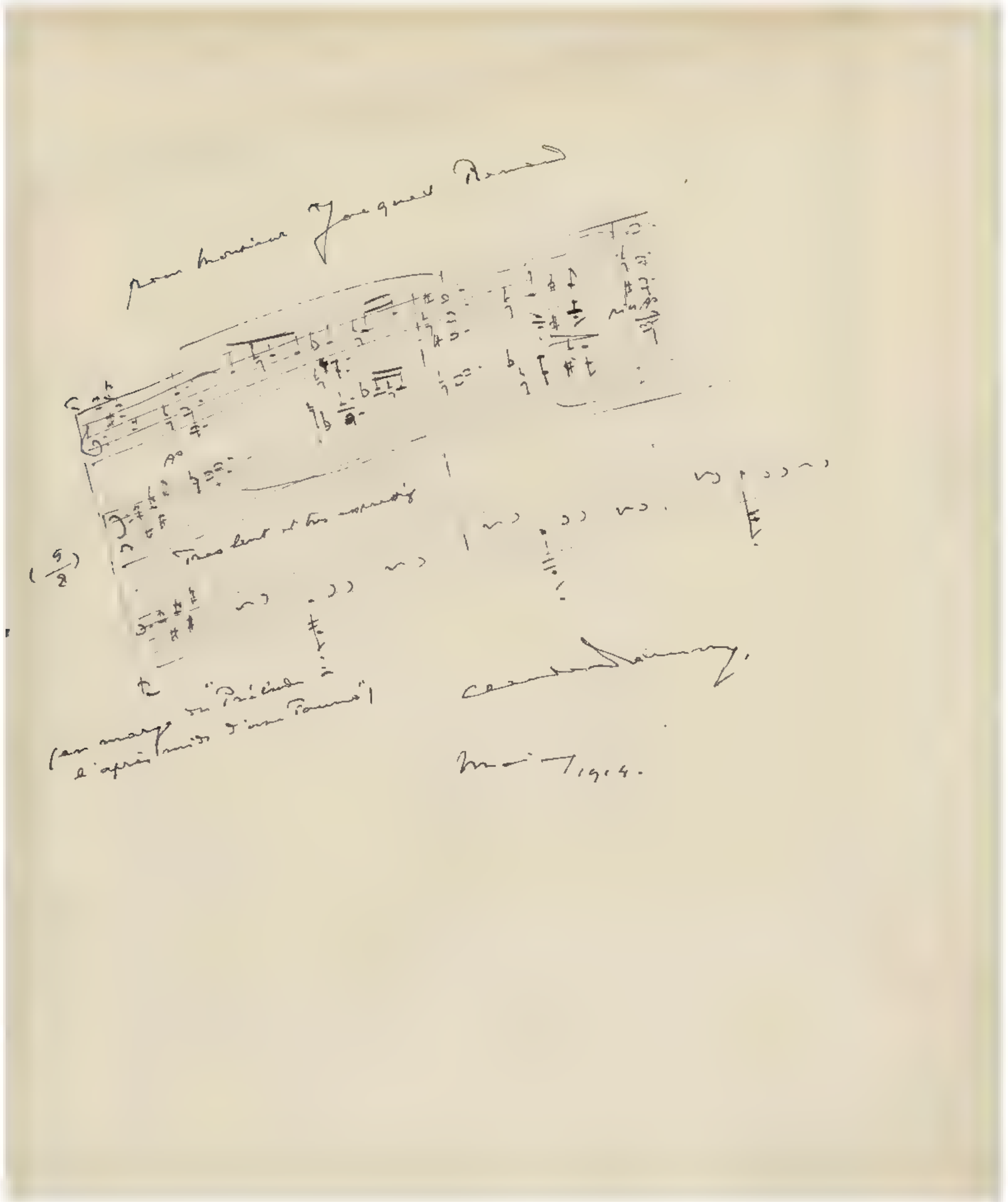


40. Copland, Aaron. Autograph musical quotation inscribed and signed, 1 page (4.87 x 7.87 in.; 124 x 200 mm.), 1981; mounted on cardstock. Accompanied by a photograph of Copland conducting signed on verso, (3.25 x 4.5 in.; 83 x 114 mm.), 1983; mounting remnants on top and bottom margin of verso slightly affecting portions of two characters of signature.

Three bars from Aaron Copland's ballet *Rodeo* inscribed and signed.

The composer writes to the left and beneath the autograph musical quotation: *For Dawn Williams Greetings! Aaron Copland 1981.*

Instrumental in forging a distinctly American style of composition, in his later years Copland was often referred to as "the Dean of American Composers." He is best known to the public for the works he wrote in the 1930s and 1940s in a deliberately accessible style often referred to as "Populist" and which the composer labeled his "vernacular" style. A work in this vein is *Rodeo,* a ballet scored by Aaron Copland and choreographed by Agnes de Mille, which premiered in 1942. Subtitled "The Courting at Burnt Ranch," the ballet consists of five sections: "Buckaroo Holiday," "Ranch House Party," "Corral Nocturne," "Saturday Night Waltz," and "Hoe-Down." The symphonic version omits "Ranch House Party," leaving the other sections relatively intact.
$800 - $1,200



41. Debussy, Claude. Autograph musical quotation inscribed and signed, in French, 1 page (10.5 x 8.25 in.; 267 x 210 mm.), May 1914; mounting remnants on verso.

Superb musical quotation from Debussy's "Prélude à l'après-midi d'un faune."

The musical quotation is inscribed by Debussy at head by the composer, *for Monsieur Jacques Renaud*, and identified at lower left as being from his famous "Prelude."

Influenced by Mallarmé, Debussy wrote one of his most famous works, the revolutionary "Prélude à l'après-midi d'un faune," truly original in form and execution. In contrast to the large orchestras so favored by late-romanticism, Debussy wrote this piece for a smaller ensemble, emphasizing instrumental color and timbre. Despite Mallarmé himself, and colleague and friend Paul Dukas having been impressed by the piece, it was controversial at its premiere. Nevertheless, Prélude established Debussy as one of the leading composers of the era.

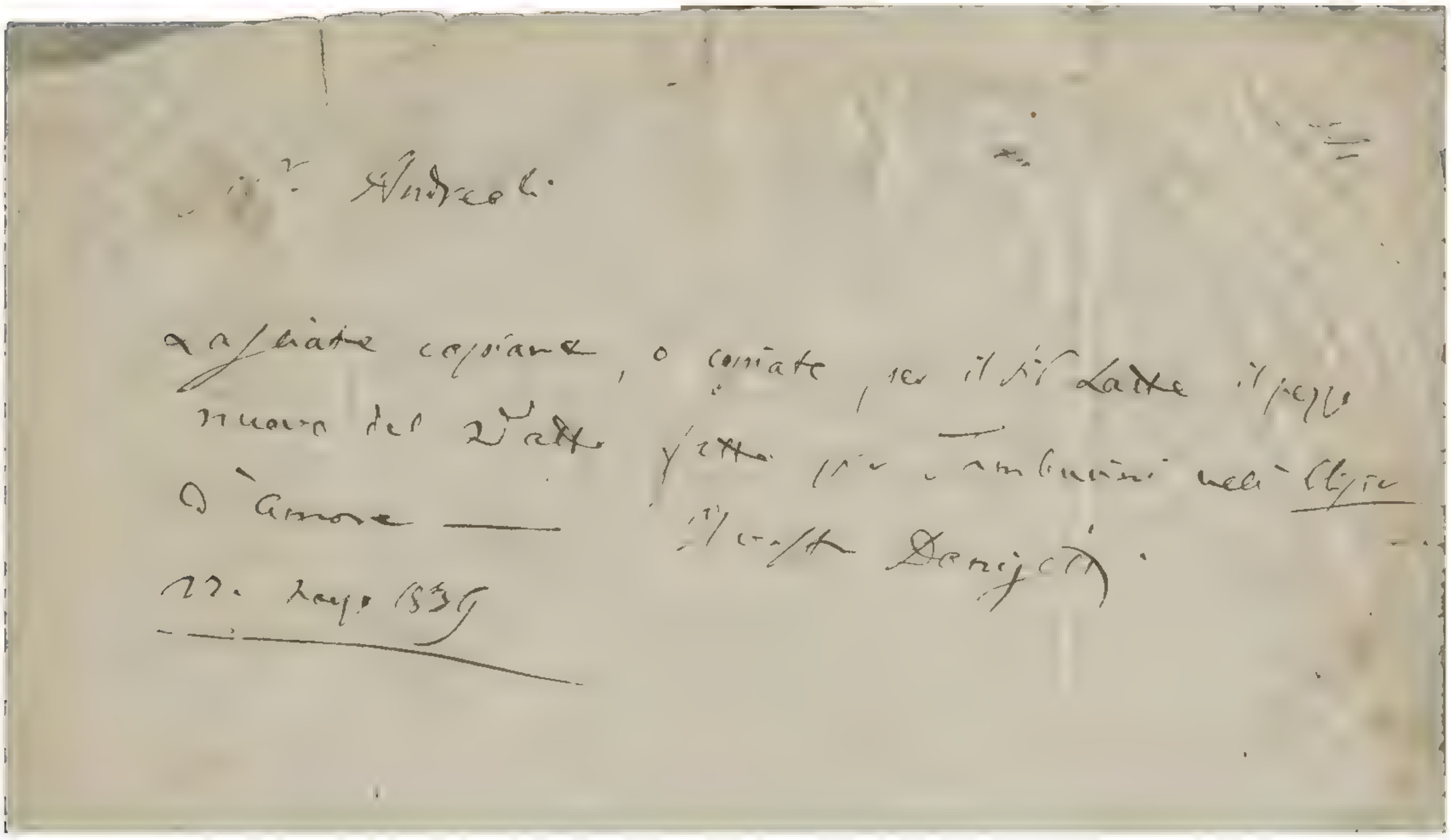
About his composition Debussy wrote: "The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature."
$5,000 - $7,000

42. d'Indy, Vincent. Postcard photograph with musical quotation signed, 1 page (5.25 x 3.12 in.; 133 x 79 mm.), 1918.

A fine Breitkopf & Hartel image boldly signed with an attractive autograph musical quotation.

The quotation is from D'Indy's Op. 70, Symphony No. 3 *Sinfonia brevis de bello gallico* (1916–18).

Paul Marie Théodore Vincent d'Indy was born in Paris into an aristocratic family of royalist and Catholic persuasion. He had piano lessons from an early age from his paternal grandmother, who passed him on to Antoine François Marmontel and Louis Diémer. From the age of fourteen years he studied harmony with Albert Lavignac. At the age of nineteen years, during the Franco-Prussian War, he enlisted in the National Guard, but returned to musical life as soon as the hostilities were over. The first of his works he heard performed was a *Symphonie italienne*, at an orchestral rehearsal under Jules Pasdeloup; Georges Bizet and Jules Massenet, with whom he had already become acquainted, admired the work. On the advice of Henri Duparc, he became a devoted student of César Franck at the Conservatoire de Paris. As a follower of Franck, d'Indy came to admire what he considered the standards of German symphonism.
$600 - $800



43. Donizetti, Gaetano. Important autograph letter signed ("Donizetti"), in Italian, 1 page (4.5 x 7.87 in.; 114 x 200 mm.), [Paris], 27 May 1839 to Signore Andreoli; some soiling, split along vertical fold, tape reinforcement to verso.

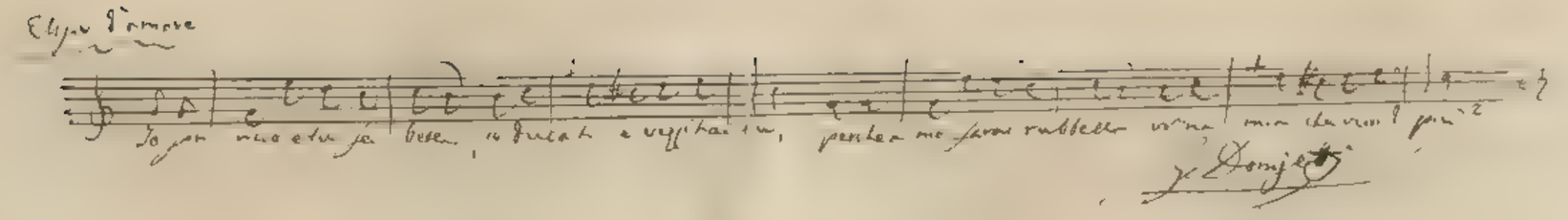
Making changes to his *L'Elisir d'Amore*.

In the present letter, Donizetti writes to Signore Andreoli about changes to the second act of his most popular work, *L'Elisir d'Amore*.

L'Elisir d'amore (The Elixir of Love) is a comic opera in two acts by Donizetti. Felice Romani wrote the Italian libretto, after Eugène Scribe's libretto for Daniel Auber's *Le philtre* (1831). Written in haste in a six-week period, *L'Elisir d'amore* was the most often performed opera in Italy between 1838 and 1848 and it has remained continually in the international opera repertory. Today it is one of the most frequently performed of all Donizetti's operas.

Donizetti insisted on a number of changes from the original Scribe libretto. Perhaps the best known of these was the insertion of "Una furtiva lagrima" in Act 2. Others are the duet between Adina and Nemorino in Act 1, "Chiedi all'aura lusinghiera," and the rewritten lyrics to "Io son ricco e tu sei bella" in the final scene of the opera, where this duet, originally a song written by Dulcamara for the marriage of Adina and Belcore, reoccurs as a Dulcamara solo with scabrous lyrics, becoming the de facto final aria—a feature of many Donizetti operas.

Donizetti found himself increasingly chafing against the censorial limitations that existed in Italy (and especially in Naples). From about 1836, he became interested in working in Paris, where he saw much greater freedom to choose subject matter in addition to receiving larger fees and greater prestige. From 1838 onward, with an offer from the Paris Opéra for two new works, he spent a considerable period of the following ten years in that city, and set several operas to French texts as well as overseeing stages of his Italian works.
$4,000 - $6,000

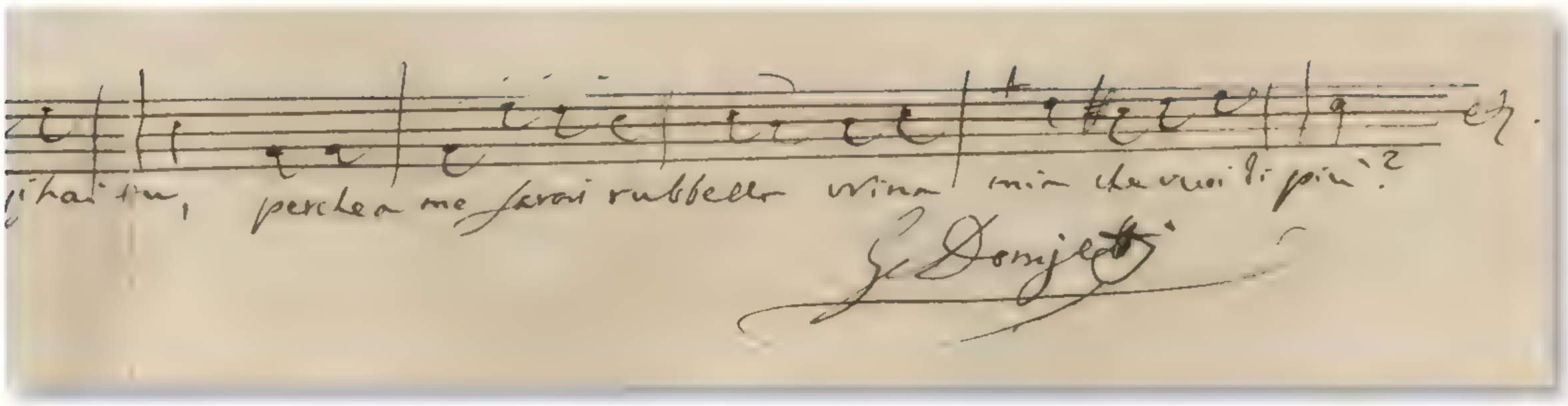

Elisir d'amore
Io per me sento già bollire, io fremo e voglio dir tutto, perchè mi fanno rubbelle vivo mio che vuoi di più?
G Donizetti

44. Donizetti, Gaetano. Autograph musical quotation signed ("G Donizetti"), 1 page (10 x 13.62 in.; 254 x 346 mm.), [no place, no date]; partial tape reinforcement to verso. There is a second musical quotation signed on the verso by the Belgian violinist Charles Auguste de Bériot ("C De Beriot") inscribed *for Madamoiselle Alix!!!!.*

A fine autograph musical quotation from his *L'Elisir d'amore,* being eight bars replete with text.

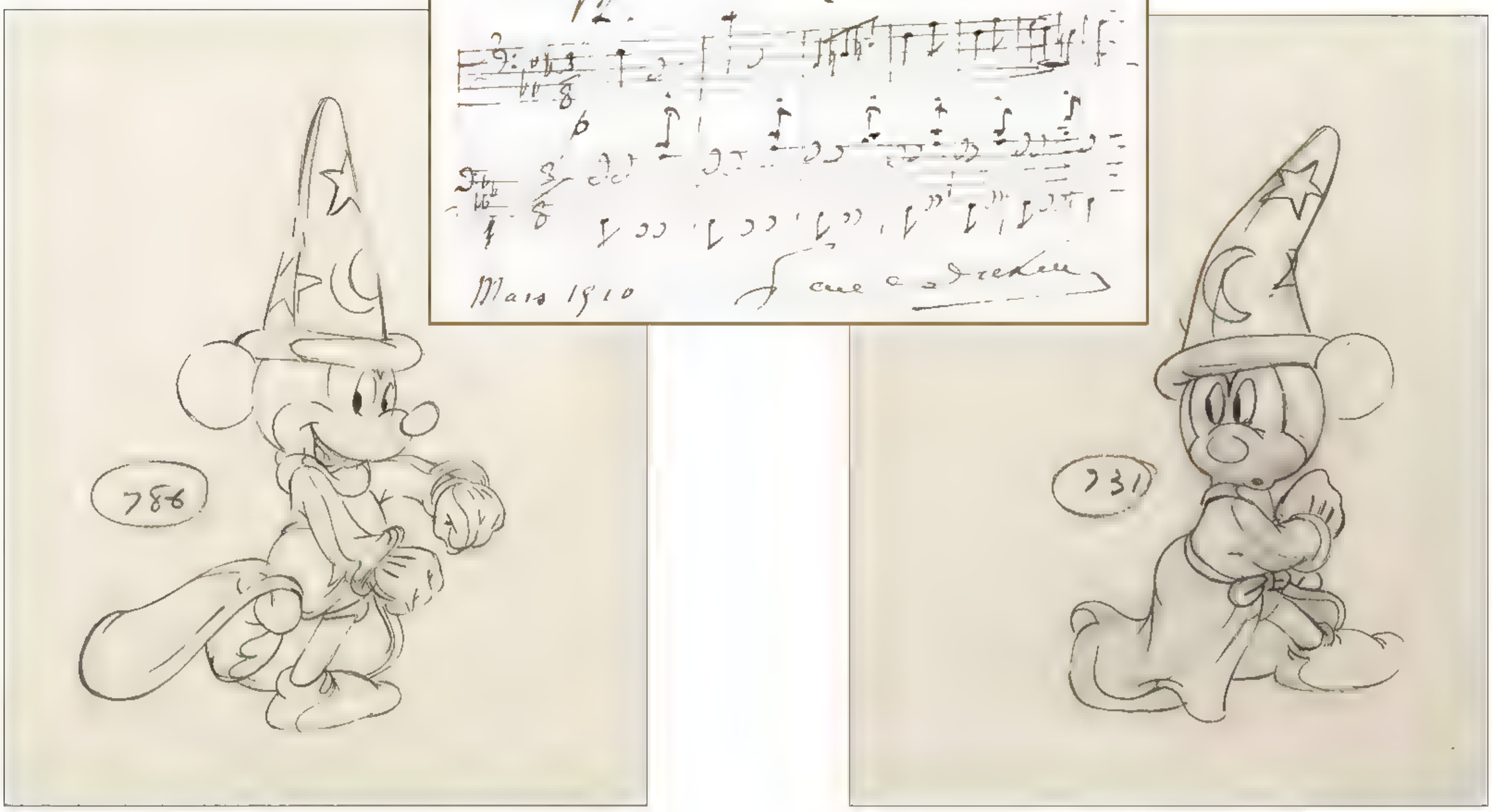
Written in just six weeks, *L'Elisir d'amore* was the most often performed opera in Italy between 1838 and 1848 and it has remained continually in the international opera repertory. Today it is one of the most frequently performed of all Donizetti's operas.

Autograph music of any length by Donizetti from his most popular opera, *L'Elisir d'amore,* is extremely rare.
$5,000 - $8,000



45. Dvorák, Antonín Leopold. Cabinet photograph signed, (6.62 x 4.25 in.; 168 x 108 mm.), [London, late 1800s]; bottom right corner chipped not affect signature or image, mounting remnants on verso.

A rare signed cabinet photograph of Antonín Dvorák, by Negretti & Zambra, Crystal Palace.

Following the nationalist example of Bedrich Smetana, Dvorák frequently employed aspects, specifically rhythms, of the folk music of Moravia and his native Bohemia (then parts of the Austrian Empire and now constituting the Czech Republic). Dvorák's own style has been described as the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them.
$4,000 - $6,000

46. Dukas, Paul. Autograph musical quotation inscribed and signed, 1 page (2.75 x 3.87 in.; 70 x 98 mm.), March, 1910, inscribed to Mr. Edward M Taylor; mounted in a frame with two pencil drawings of Mickey Mouse as the Sorcerer's Apprentice numbered 786 and 731 each with approximate dimensions (9.5 x 7.5 in.; 241 x 191 mm.).

Seven measures from the Sorcerer's Apprentice.

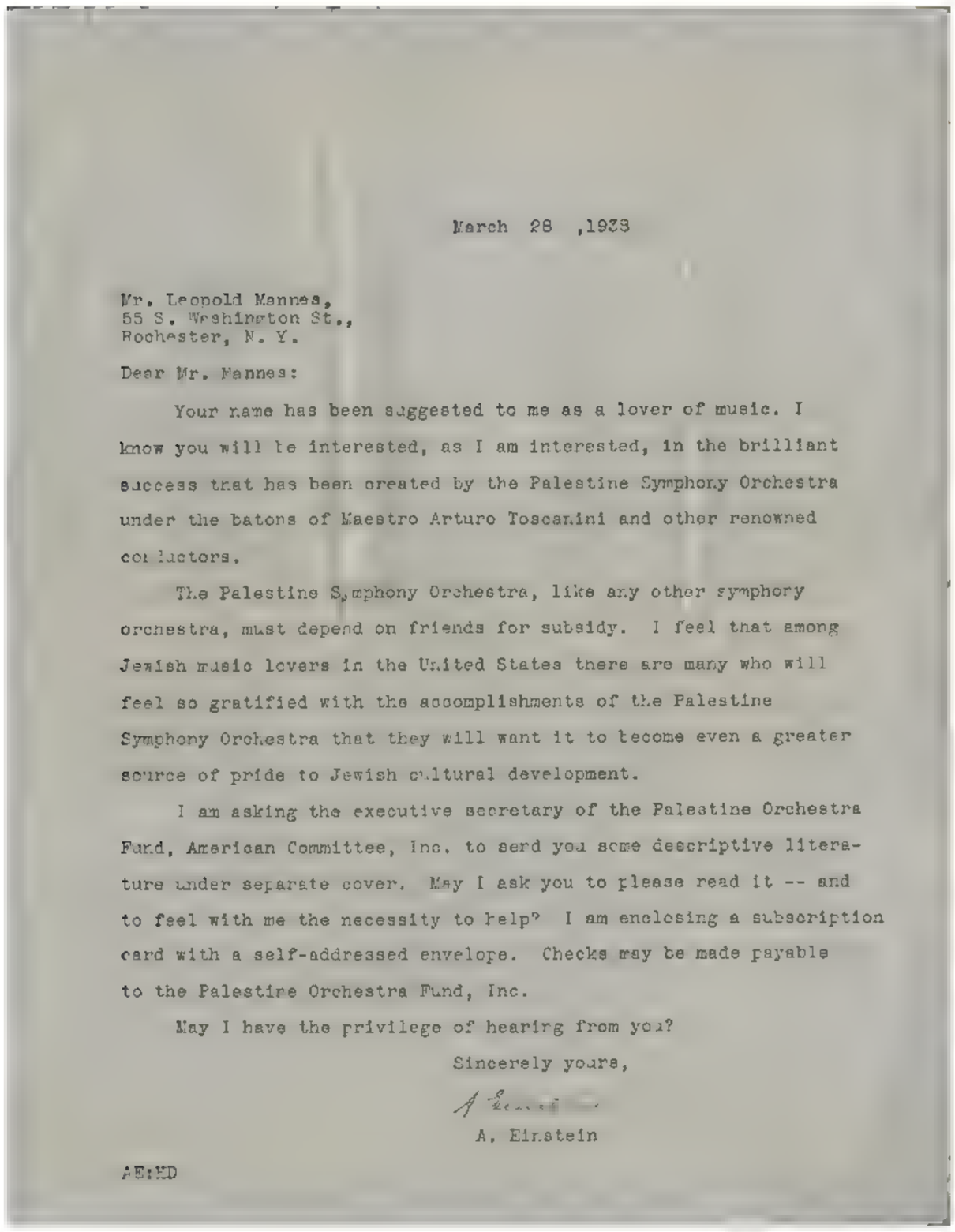
"The Sorcerer's Apprentice" (French: "L'apprenti sorcier") is a symphonic poem by the French composer Paul Dukas, written in 1896–97. Subtitled "Scherzo after a ballad by Goethe," the piece was based on Johann Wolfgang von Goethe's 1797 poem of the same name. By far the most performed and recorded of Dukas' works, its notable appearance in the Walt Disney 1940 animated film *Fantasia* has led to the piece becoming widely known to audiences outside the classical concert hall.

Inspired by the Goethe poem, Dukas' work is part of the larger Romantic genre of programmatic music, which composers like Franz Liszt, Claude Debussy, Jean Sibelius and Richard Strauss increasingly explored as an alternative to earlier symphonic forms. Unlike other tone poems, such as "La mer" by Debussy or "Finlandia" by Sibelius, Dukas' work is, like works such as "Till Eulenspiegel's Merry Pranks" by Strauss, descriptively programmatic, closely following the events described in the Goethe poem. It was customary, in fact, to publish the poem as part of the orchestral score.

The instrumentation of the piece consists of two flutes and piccolo, two oboes, two soprano clarinets and bass clarinet, three bassoons and contrabassoon (or contrabass sarrusophone), four horns, two trumpets (in C), two cornets, three trombones, timpani, glockenspiel, bass drum, cymbals, triangle, harp and strings. A percussionist playing a special keyed glockenspiel usually handles the formidable glockenspiel part. Dukas also made a transcription for two pianos of this orchestral piece.

Although "The Sorcerer's Apprentice" was already a popular concert piece, it was brought to a much larger audience through its inclusion in the 1940 Walt Disney animated concert film *Fantasia*, in which Mickey Mouse plays the role of the apprentice. Disney had acquired the music rights in 1937 when he planned to release a separate Mickey Mouse film, which, at the suggestion of Leopold Stokowski, was eventually expanded into *Fantasia*.

Stokowski's version for the soundtrack of *Fantasia* remains one of the most famous. Although too early for high fidelity, the performance was recorded using multi-tracks and was the first use of stereophonic sound in a film. It is the only part of the film for which Stokowski conducted a studio orchestra, rather than the Philadelphia Orchestra.
$8,000 - $10,000



March 28 ,1938

Mr. Leopold Mannes,
55 S. Washington St.,
Rochester, N. Y.

Dear Mr. Mannes:

Your name has been suggested to me as a lover of music. I know you will be interested, as I am interested, in the brilliant success that has been created by the Palestine Symphony Orchestra under the batons of Maestro Arturo Toscanini and other renowned conductors.

The Palestine Symphony Orchestra, like any other symphony orchestra, must depend on friends for subsidy. I feel that among Jewish music lovers in the United States there are many who will feel so gratified with the accomplishments of the Palestine Symphony Orchestra that they will want it to become even a greater source of pride to Jewish cultural development.

I am asking the executive secretary of the Palestine Orchestra Fund, American Committee, Inc. to send you some descriptive literature under separate cover. May I ask you to please read it -- and to feel with me the necessity to help? I am enclosing a subscription card with a self-addressed envelope. Checks may be made payable to the Palestine Orchestra Fund, Inc.

May I have the privilege of hearing from you?

Sincerely yours,

A. Einstein

AE:HD

47. Einstein, Albert. Typed letter signed ("A. Einstein"), 1 page (11 x 8.5 in.; 279 x 216 mm.), Princeton, New Jersey, 28 March 1938, to Mr. Leopold Mannes, stationery embossed at head "A. Einstein, 112 Mercer Street, Princeton, New Jersey, U.S.A."

Albert Einstein urges support for the fledgling Palestine Symphony Orchestra at a time when Hitler has just annexed Austria.

Einstein writes in full: *Dear Mr. Mannes: Your name has been suggested to me as a lover of music. I know you will be interested, as I am interested, in the brilliant success that has been created by the Palestine Symphony Orchestra under the batons of Maestro Arturo Toscanini and other renowned conductors. The Palestine Symphony Orchestra, like any other symphony orchestra, must depend on friends for subsidy. I feel that among Jewish music lovers in the United States there are many who will feel so gratified with the accomplishments of the Palestine Symphony Orchestra that they will want it to become even a greater source of pride to Jewish cultural development. I am asking the executive secretary of the Palestine Orchestra Fund, American Committee, Inc. to send you some descriptive litera-ture under separate cover. May I ask you to please read it – and to feel with me the necessity to help? I am enclosing a subscription card with a self—addressed envelope. Checks may be made payable to the Palestine Orchestra Fund, Inc. May I have the privilege of hearing from you? Sincerely yours, A. Einstein*

The Palestine Symphony Orchestra was founded in 1936 under the leadership of Bronislaw Huberman. The Palestine Symphony Orchestra and was made up of Jewish musicians from the top ranks of orchestra and chamber music groups across Europe. Nearly 80 musicians joined, with only a few already living in Palestine.

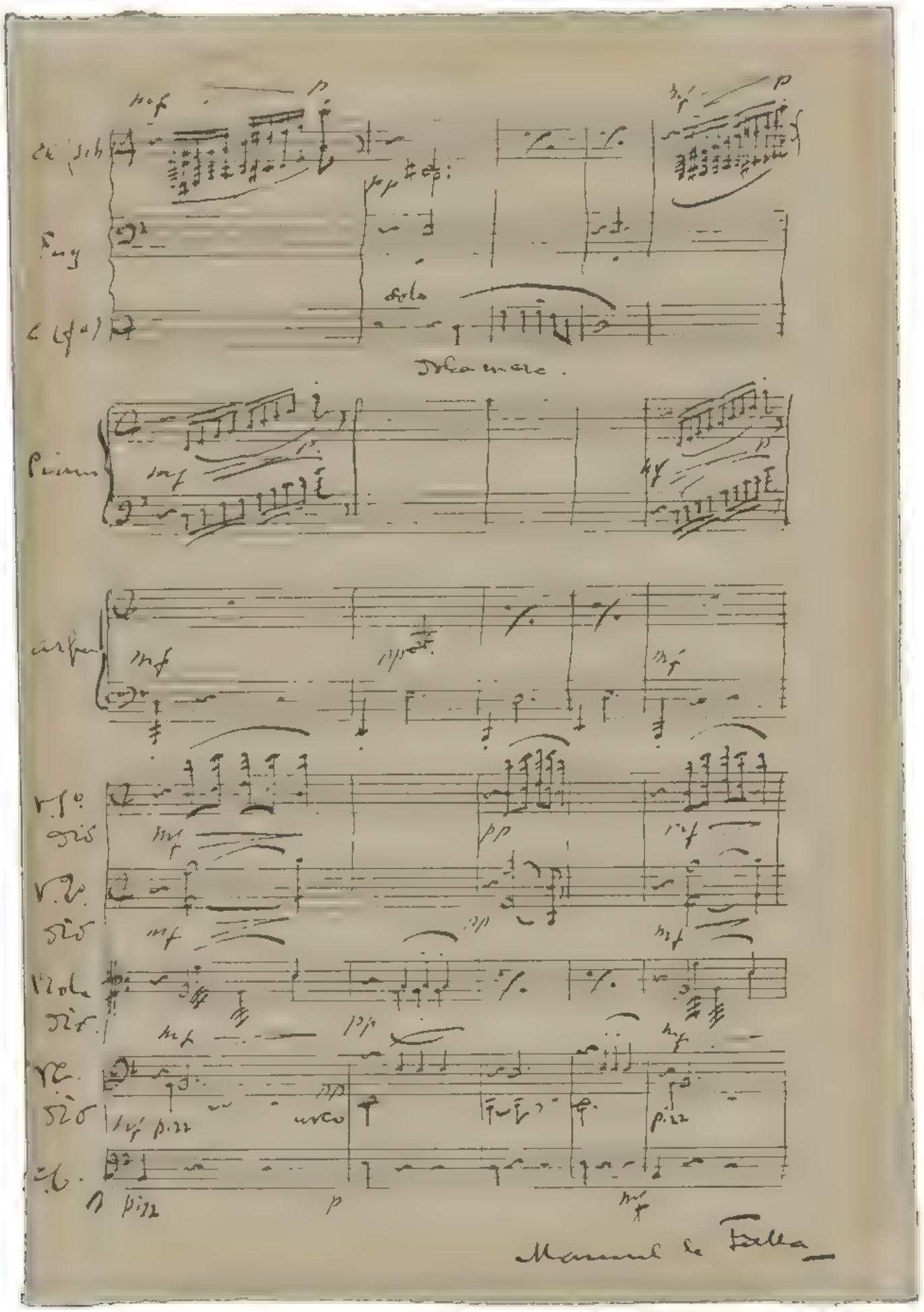
Huberman, a Polish violinist, at first envisioned an international center for the arts, but instead focused on developing a critically acclaimed symphony orchestra. Conditions in Europe had become such that the orchestra could serve as a haven for persecuted Jewish musicians. Those who moved from Europe brought their families, which meant Bronislaw Huberman's efforts to found the orchestra under the threat of a pending Holocaust ultimately saved nearly 1,000 lives.

It was Arturo Toscanini, the greatest conductor of his time, who presided over the orchestra's first performance in 1936. Italian-born Toscanini, who was not Jewish, despised Nazism and saw the formation of a Jewish orchestra as an act of defiance against Hitler.

In 1948, the orchestra changed its name to the Israel Philharmonic Orchestra.
$6,000 - $8,000

48. Elgar, Edward. Postcard photograph signed, (5.37 x 3.25 in.; 137 x 83 mm.), [no place, no date].

A fine image of Elgar with a bold signature.

Many of Elgar's works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the *Enigma Variations*, the *Pomp and Circumstance Marches*, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music and songs. He was appointed Master of the King's Musick in 1924.
$1,000 – $1,500

49. Falla, Manuel de. Autograph musical quotation signed, 1 page (10.37 x 7.12 in.; 264 x 181 mm.), [no place, no date]; some light browning, mounting remnants on verso.

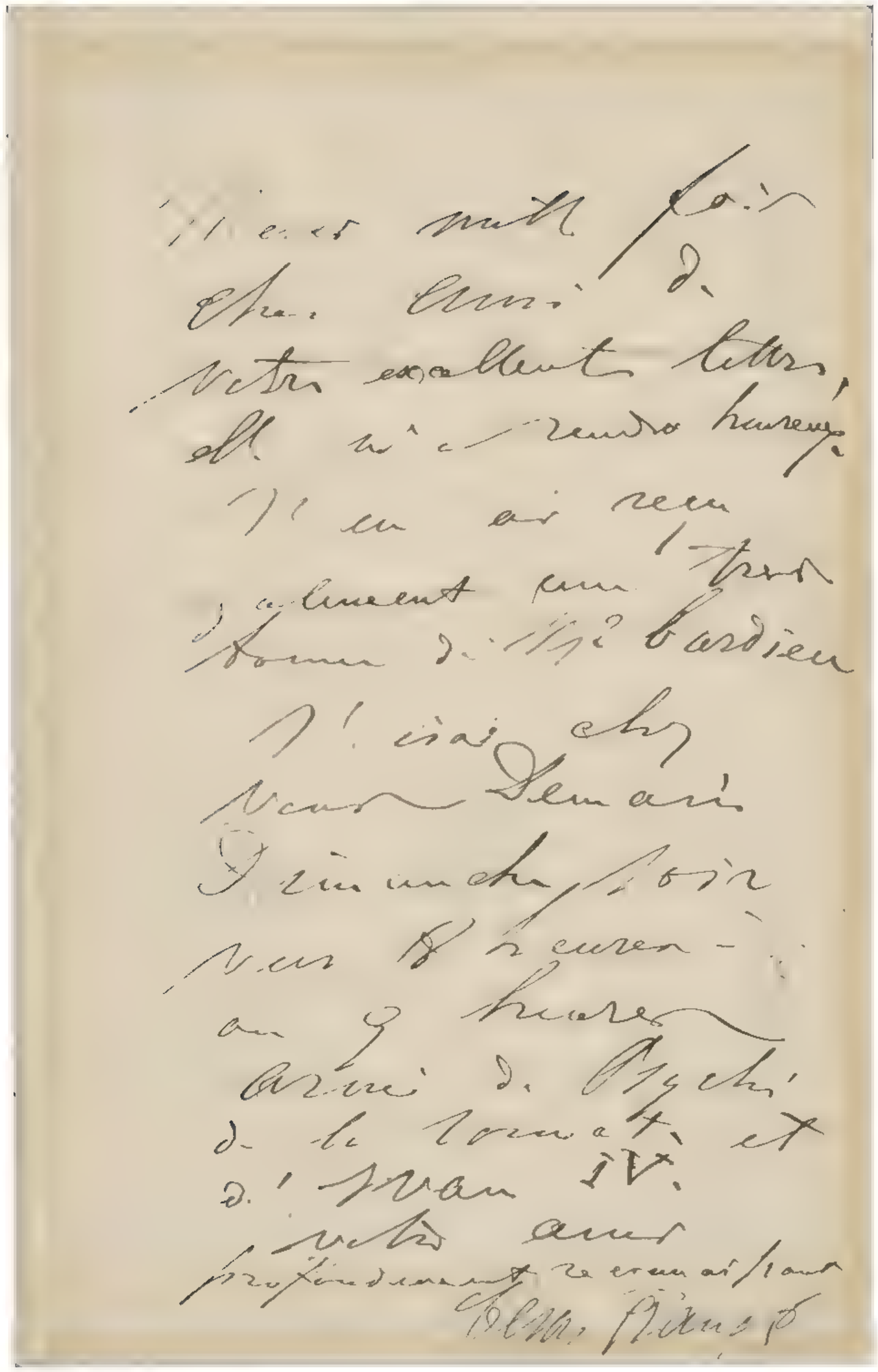
A lengthy quotation from *The Three-Cornered Hat,* fully scored for piano, harp and orchestra.

During World War I, Manuel de Falla wrote a pantomime ballet in two scenes and called it *The Magistrate and the Miller's Wife* (*El corregidor y la molinera*). The work was scored for a small chamber orchestra and was performed in 1917. Sergei Diaghilev, of the Ballets Russes, saw the premiere of *El corregidor y la molinera* and commissioned Falla to rewrite it. The outcome was a two-act ballet scored for large orchestra called *The Three-Cornered Hat* (*El sombrero de tres picos*). This was first performed in London at the Alhambra Theatre on 22 July 1919. Pablo Picasso created the sets and costumes. Choreography was by Léonide Massine. Diaghilev asked Falla to conduct the premiere but the composer felt he was not experienced enough to conduct a work so complex, and he handed the baton to Ernest Ansermet after one rehearsal.

The story, a magistrate infatuated with a miller's faithful wife attempts to seduce her, derives from the novella by Pedro Antonio de Alarcón of Granada.

Together with:

Postcard photograph inscribed and signed, ("à Madame Jane Evrard en souvenir bien dévoué Manuel de Falla Anncey, VIII, 1936") in French, (5.37 x 3.5 in.; 137 x 89 mm.), 1936; top corners clipped, mounting remnants recto and verso.
$4,000 - $6,000



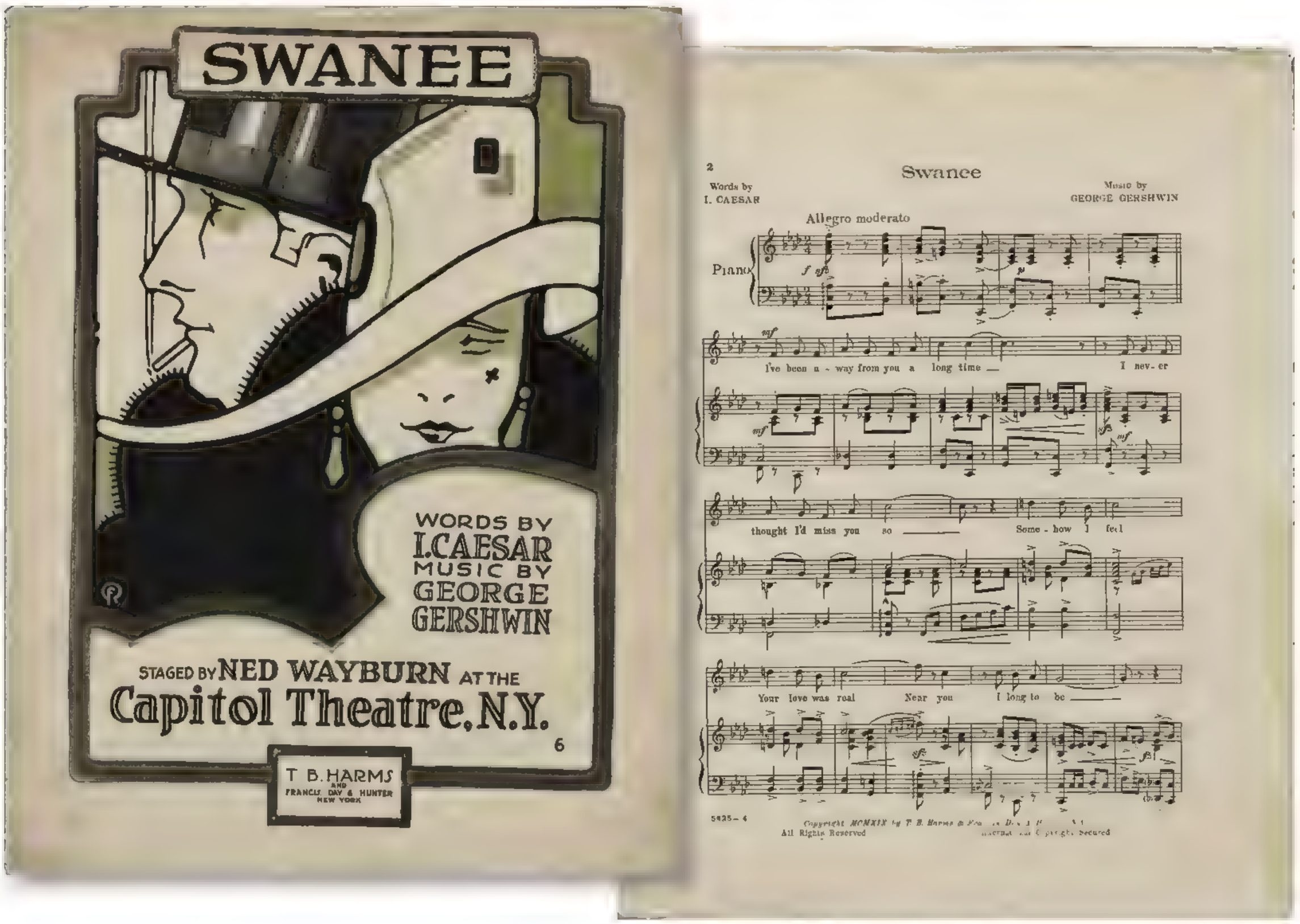
50. Franck, César. Autograph letter signed, in French, 1 page (7 x 4.37 in.; 178 x 111 mm.),[no place, no date but 1880s] to an unidentified male friend; very light browning, mounting remnants on verso of integral blank.

Franck mentions his *Psyché* and Bizet's *Ivan IV.*

First expressing thanks for *an excellent letter* from his correspondent, Franck then confirms he will be arriving at his correspondent's home *tomorrow Sunday evening with Psyché and Ivan IV.*

Psyché is Franck's symphonic poem for orchestra and chorus of 1886–88. *Ivan IV* is an opera in five acts by Georges Bizet, with a libretto by Francois-Hippolyte Leroy and Henri Trianon. The general administrator of the Paris Opera, François Louis Crosnier, offered a libretto on the subject of Ivan the Terrible to Charles Gounod in January 1856. Gounod worked with enthusiasm and press announcements anticipated that rehearsals would begin that November. Although Gounod completed the work in 1857 or 1858, failure to have it performed at the Paris Opera led Gounod to use parts of the score in later works. Around 1862, with Gounod's encouragement, Bizet began work on the same libretto. In June 1865 the journal La France Musicale announced that the piece would appear at the Théâtre Lyrique that winter. Delays in getting the piece accepted prompted Bizet to offer the score to the Paris Opera, but he had no reply. The following summer, at the bidding of Léon Carvalho, director of the Théâtre Lyrique, Bizet started work on *La jolie fille de Perth*, and *Ivan IV* was forgotten. The present letter indicates Franck did not forget *Ivan IV.*

$500 - $700

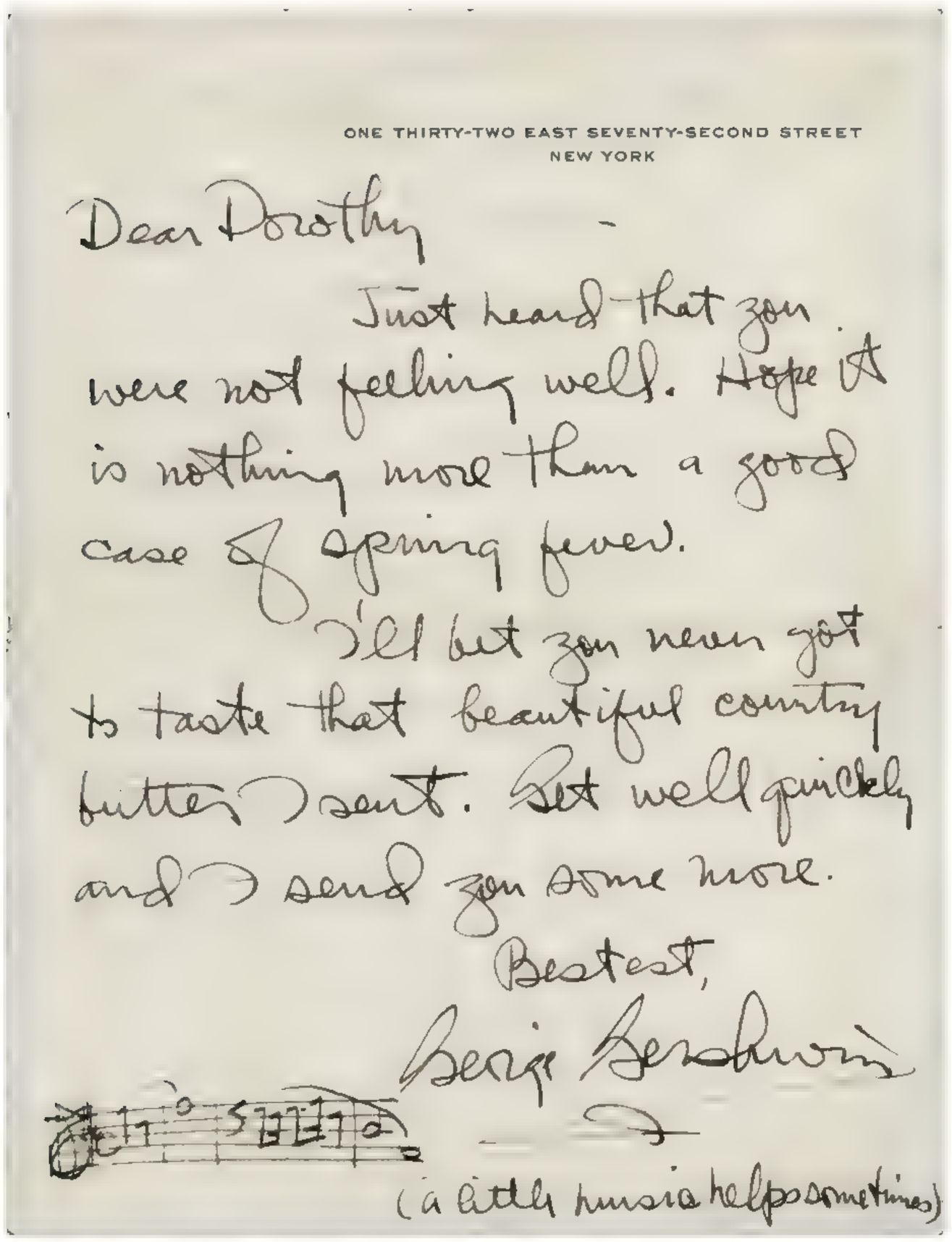


51. Gershwin, George. "Swanee", T. B. Harms, New York. 1919. Plate number 5935-4. 5 pages. Pages loose, some wear and soiling.

First Edition. First published with this generic cover of a couple in formal clothes, the song became popular when Al Jolson introduced it on Broadway in "Sinbad." It was then immediately reissued with Jolson on the cover becoming a runaway best seller and making Gershwin into an overnight sensation.

Original copies of the first edition of "Swanee" are rare.

Reference: Fuld, page 541.
$300 - $500


ONE THIRTY-TWO EAST SEVENTY-SECOND STREET
NEW YORK

Dear Dorothy -

Just heard that you were not feeling well. Hope it is nothing more than a good case of spring fever.

I'll bet you never got to taste that beautiful country butter I sent. Get well quickly and I send you some more.

Bestest,

George Gershwin

(a little music helps sometimes)

52. Gershwin, George. Autograph letter signed with musical quotation, 1 page (8.62 x 6.62 in.; 219 x 168 mm.), New York, [no date], to Dorothy [Heyward], on the composer's ONE THIRTY-TWO EAST SEVENTY-SECOND STREET NEW YORK stationery; notations in an unidentified hand on verso.

A warm "get well" letter to Dorothy Heyward.

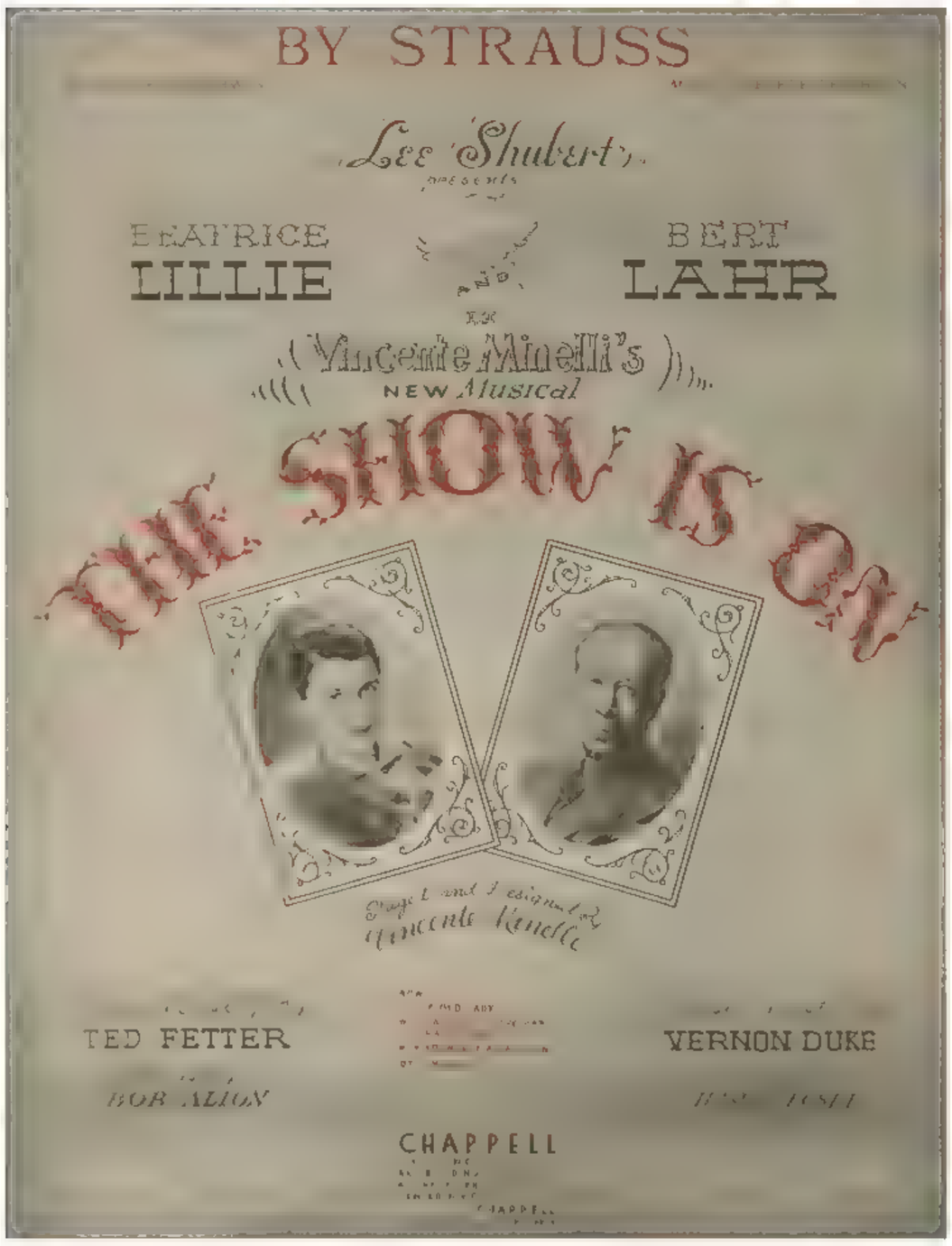
To his friend feeling under the weather, Gershwin writes in full: *Dear Dorothy – Just heard that you were not feeling well. Hope it is nothing more than a good case of spring fever. I'll bet you never got to taste that beautiful country butter I sent. Get well quickly and I send you some more. Bestest, George Gershwin.*

The letter includes a musical quotation of three bars from *Porgy and Bess*, "Summertime" (Act I, Scene I). As a postscript under the musical quotation Gershwin writes: *(a little music helps sometimes).*

In addition to several works of her own, Dorothy Heyward co-authored the play Porgy (1927) with her husband DuBose Heyward, adapting it from his novel by the same name. Their work is now known best in its adaptation as the opera *Porgy and Bess* (1935), with music by George Gershwin.

Originally conceived by George Gershwin as an "American folk opera," *Porgy and Bess* premiered in New York in the fall of 1935 and featured an entire cast of classically trained African-American singers—a daring artistic choice at the time. Gershwin chose the African-American musician Eva Jessye as the choral director for the opera. Gershwin explained why he called *Porgy and Bess* a folk opera in a 1935 New York Times article: "Porgy and Bess is a folk tale. Its people naturally would sing folk music. When I first began work on the music I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own spirituals and folksongs. But they are still folk music – and therefore, being in operatic form, *Porgy and Bess* becomes a folk opera."

A charming letter and an extraordinary association.
$8,000 - $12,000



53. Gershwin, George. Highly important autograph music signed in three places, 6 pages (13.25 x 10.37 in.; 337 x 264 mm.), [New York: 1936], with lyrics in the composer's hand, red and gray pencil annotations in an unidentified hand; light marginal soiling.

Extremely rare and highly important song entirely in the hand of George Gershwin.

A song composed in 1936 by George Gershwin, with lyrics by Ira Gershwin, "By Strauss" is a memorable composition by the Gershwin brothers. On 3 June1936, *Variety* announced that a forthcoming revue starring Beatrice Lillie and Bert Lahr under the direction of Vincente Minnelli might have a Gershwin score. Gershwin's subsequent contract with RKO Radio Pictures nixed that possibility, but Minnelli secured one Gershwin number anyway, the waltz parody titled "By Strauss" that the director had heard the composer play at a private party – a song in which Gershwin exaggerated the lifts and plunges and *luftpauses* of the Viennese waltz, and which he and Ira completed at Minnelli's request on their arrival in Hollywood in August. After a number of delays, the revue, called *The Show Is On*, opened at the Winter Garden on 26 December 1936, to enthusiastic reviews, and tallied 236 performances plus an additional seventeen performances after reopening at the Winter Garden on 18 September 1937.

Gracie Barrie and Robert Shafer sang "By Strauss" at the top of the second act, with Mitzi Mayfair and the ensemble dancing to the music. Neither *Variety* nor the *Times* mentioned this particular song in reviews of the show-an understandable omission considering that, as Brooks Atkinson noted, the contributing songwriters, who also included Harold Arlen, Hoagy Carmichael, Vernon Duke, Richard Rodgers, and Arthur Schwartz, "read like a roll-call of the town's bards and minnesingers."

An exuberant waltz, "By Strauss" satirizes both American and Viennese popular music; the singer, tired of the "music of Broadway" – including Gershwin, who keeps "pounding on tin" – yearns for a "free 'n' easy waltz that is Viennesey." Commentators often regard the music, which neatly alludes to a bit of *Die Fledermaus*, as something of an anomaly; but the song actually represents the culmination of a long series of Viennese-style waltzes by Gershwin. Minnelli restaged the song with a revised lyric for the picture *An American in Paris* (1951), where, sung and danced by Gene Kelly and Oscar Levant, it made a lasting impression.

Musical manuscripts by Gershwin of this length are rarely found at auction. The last autograph music of comparable length was sold at auction over 25 years ago.

Accompanied by the sheet music "By Strauss" for *The Show is On* and *An American in Paris.*

Provenance: Rudolf. F. Kallir—present owner.
$75,000 - $125,000

BY STRAUSS.

Ira Gershwin / George Gershwin

TEMPO DE VIENNESE VALSE.

INTRO

A — WAY WITH THE MUSIC OF BROADWAY! BE OFF WITH YOUR

IRVING BER-LIN OH, I'D GIVE NO QUARTER TO

KERN OR COLE PORTER AND GERSHWIN KEEPS POUNDING ON TIN

HOU

BY STRAUSS

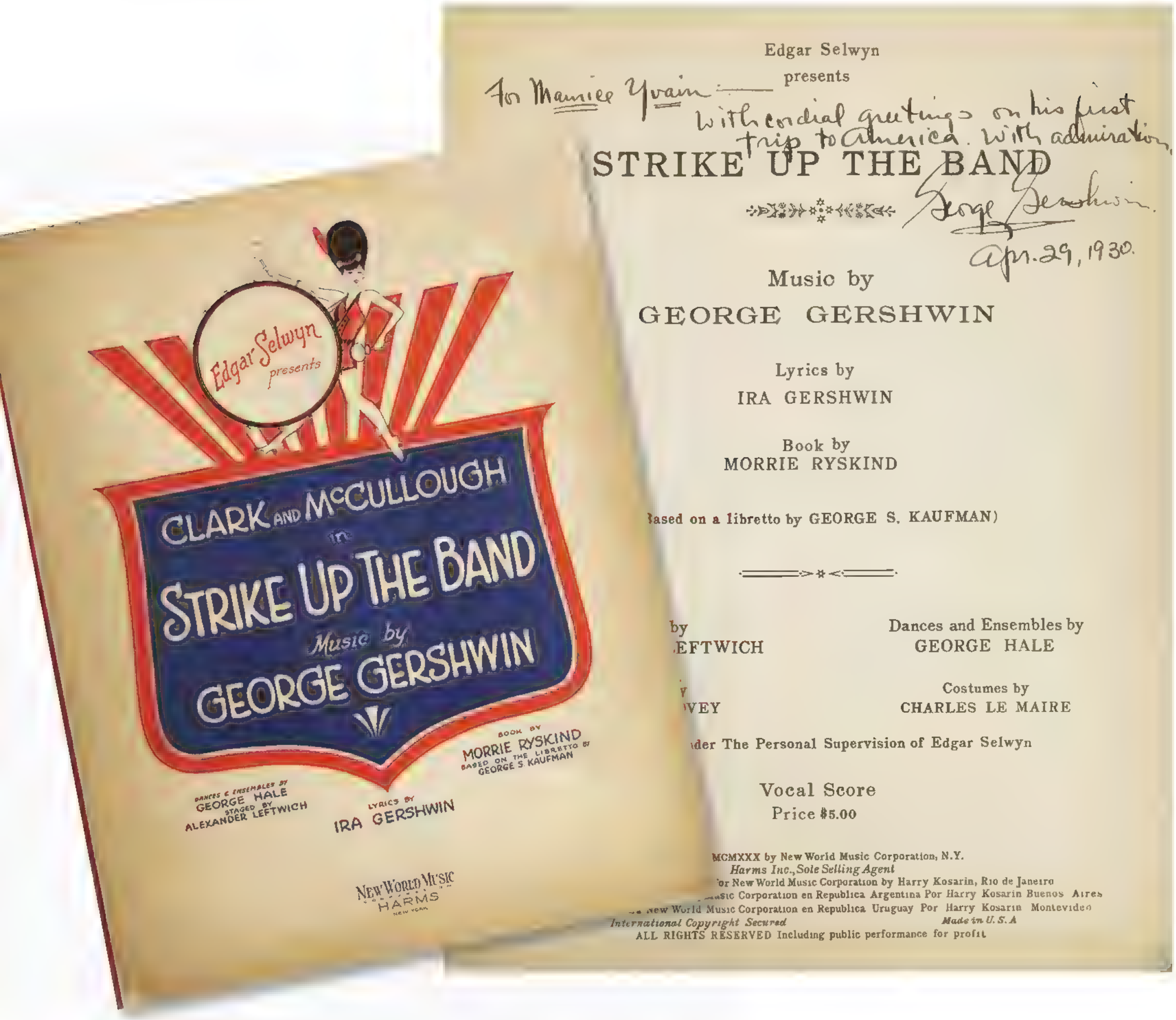
George Gershwin

REFRAIN

BY STRAUSS

Ira Gershwin
George Gershwin

TEMPO DE VALSE

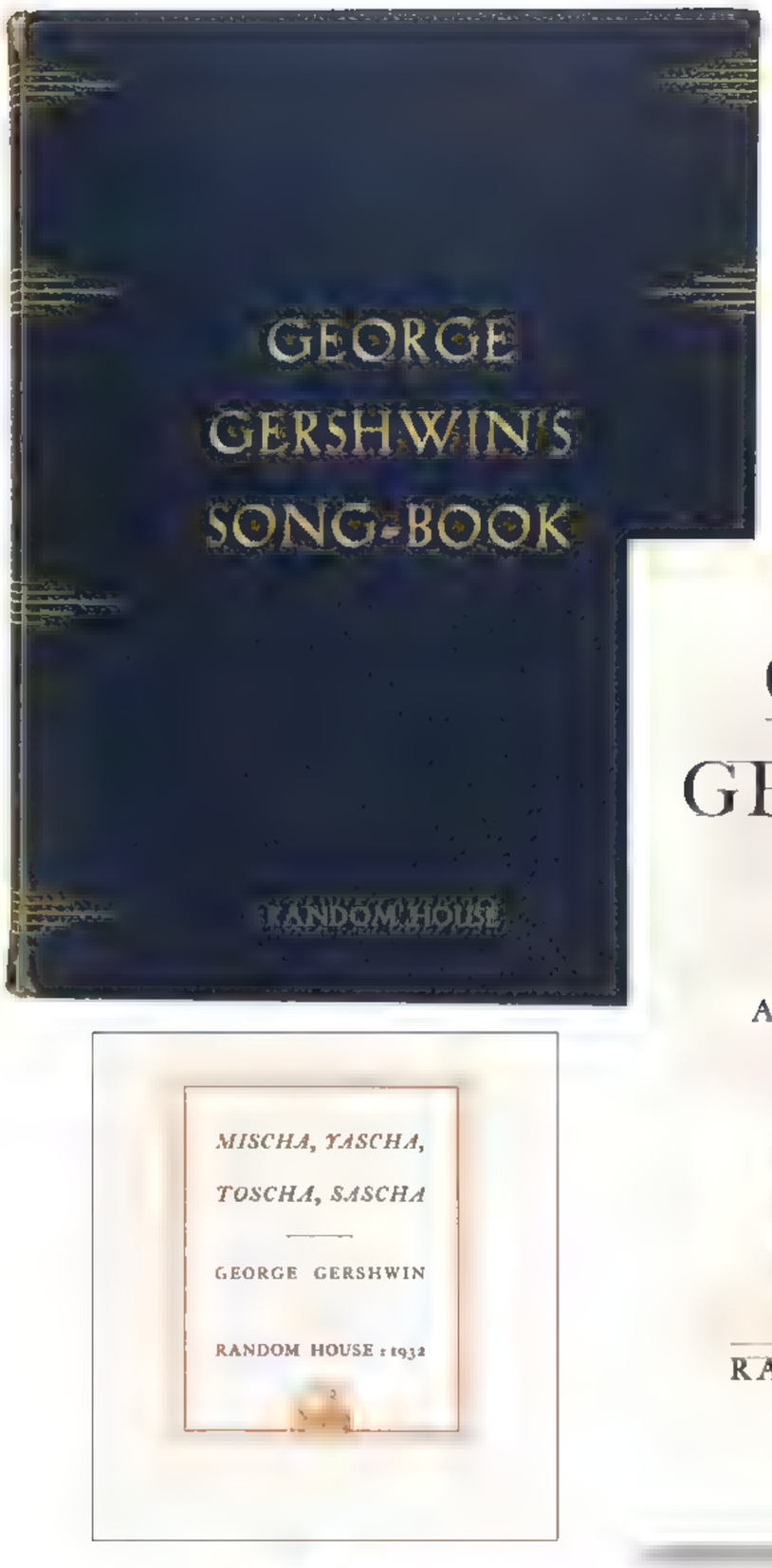
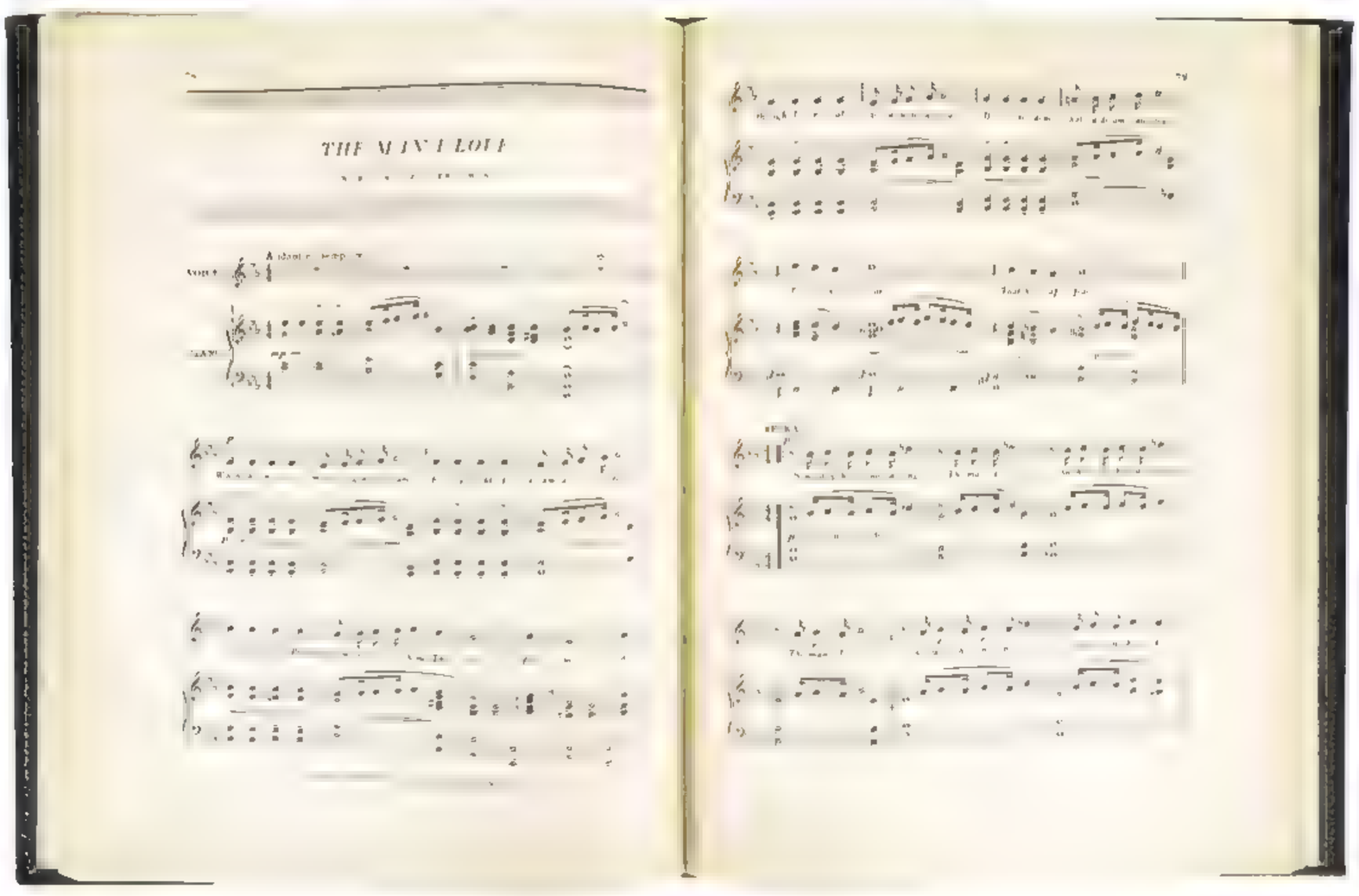
P a tempo

54. Gershwin, George. Vocal score inscribed and signed, 167 pages (11.5 x 8.75 in.; 292 x 222 mm.), New York, New World Music Corporation, 1930; skillful repair to top and bottom corners of front cover.

The vocal score for *Strike up the Band* inscribed and signed by Gershwin.

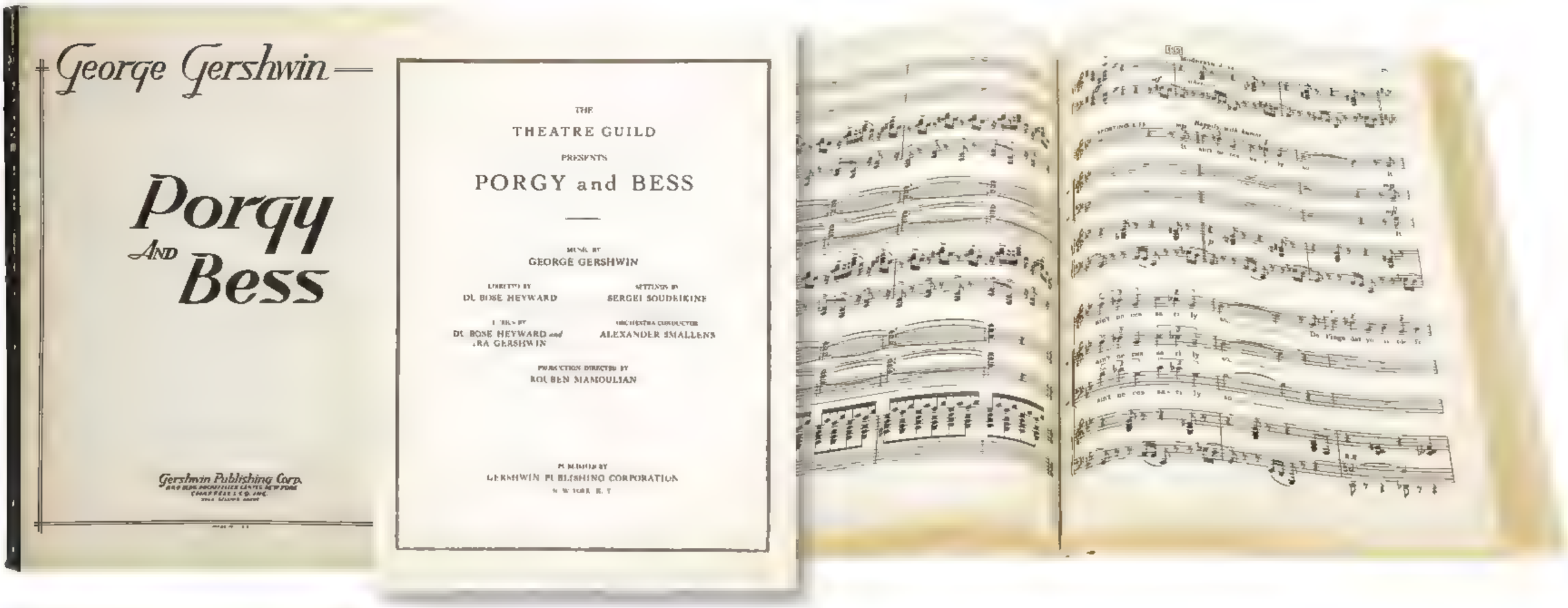
The inscription reads: *For Maurice Yvain-- With cordial greetings on his first trip to America. With admiration, George Gershwin Apr. 29, 1930.*

Maurice Yvain was a French composer, noted for his operettas of the 1920s and 1930s, some of which were written for Mistinguett, at one time the best-paid female entertainer in the world. In the 1930s and 1940s he became a major success in the United States and several of his pieces appeared in the famous Ziegfeld Follies on Broadway. He also composed music for several films of notable directors such as Anatole Litvak, Julien Duvivier and Henri-Georges Clouzot.

Strike Up the Band is a musical of the book by Morrie Ryskind, with lyrics by Ira Gershwin and music by George Gershwin. The musical ran on Broadway in 1930 after the original book by George S. Kaufman was revised. The story satirizes America's taste for war: America declares war on Switzerland over a trivial trade issue.
$3,000 - $5,000

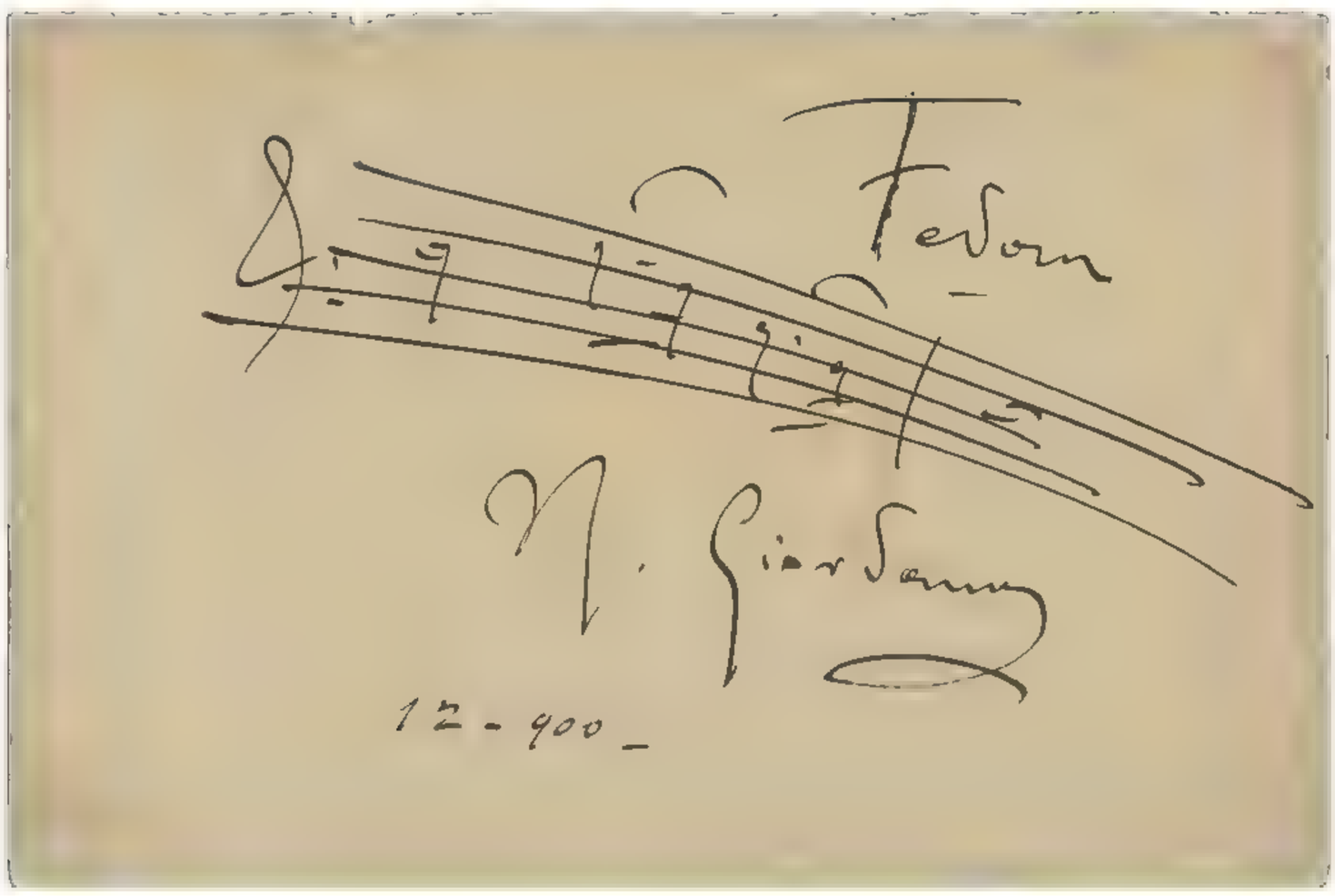


55. Gershwin, George. George Gershwin's Song Book, *Random House, New York. 1932*; full dark blue morocco gilt.

A fine signed and numbered limited edition. Signed limited first edition, number 47 of only 300 copies signed by Gershwin and illustrator Constantin Alajalov. The Song Book is illustrated with full-page color lithographic plates by Alajalov. With the music to "Mischa, Yacha, Tosha, Sascha" in a pocket at rear.
$3,000 - $5,000

56. Gershwin, George. *Porgy and Bess.* 1935. A little shaken and worn, but overall a fine copy.

The vocal score, the first edition of the trade printing, corrected, a second issue.

Reference: Fuld, pages 538 and 539.
$300 - $500

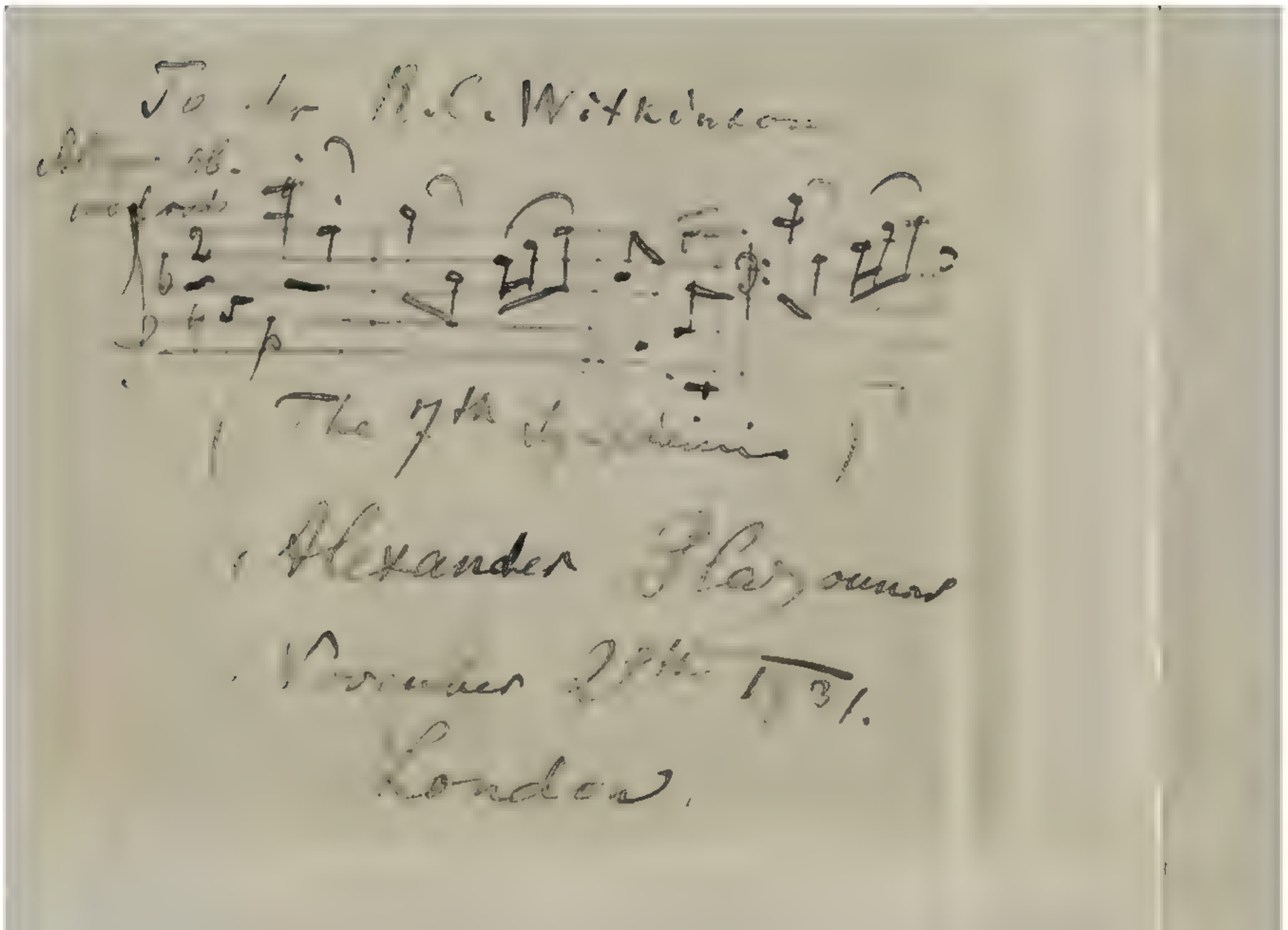


57. Giordano, Umberto. Autograph musical quotation signed ("U Umberto"), 1 page (5 x 7.37 in.; 127 x 187 mm.), [no place, no date].

A boldly executed musical quotation from his opera, *Fedora.*

An Italian composer, mainly of operas Giordano studied under Paolo Serrao at the Conservatoire of Naples. His first opera Marina, was written for the competition staged by the music publishers Casa Sonzogno for the best one-act opera, remembered today because it marked the beginning of Italian *verismo*; the winner was Mascagni's *Cavalleria rusticana*. Giordano, the youngest candidate, placed sixth among seventy-three with Marina, which generated enough interest for Sonzogno to commission an opera to be staged in the 1891–92 season.

Giordano then moved to Milan, and returned to *verismo* with his best-known work, Andrea Chénier (1896), based on the life of the French poet André Chénier. Fedora (1898), based on Victorien Sardou's play, featured a rising young tenor named Enrico Caruso; it was also a colossal success, and is still performed today.
$600 - $800



58. Glazunov, Alexander. Autograph musical quotation signed, 1 page (7 x 5.25 in.; 178 x 133 mm.), London, 28 November 1931, to composer R.C. Witkinson; some marginal creasing not affecting text.

Extremely rare autograph musical quotation signed from his *Seventh Symphony*.

Glazunov served as director of the Saint Petersburg Conservatory between 1905 and 1928 and was also instrumental in the reorganization of the institute into the Petrograd Conservatory, then the Leningrad Conservatory, following the Bolshevik Revolution. He continued heading the Conservatory until 1930, though he had left the Soviet Union in 1928 and did not return. The best-known student under his tenure during the early Soviet years was Dmitri Shostakovich.
$1,000 - $1,500

59. Glazunov, Alexander. Photograph inscribed and signed ("A. Glazunov"), in German, (6 x 4.25 in.; 152 x 108 mm.), To August Innsprucker, [no place], 16 October 1904; mounting remnants at lower margin recto and upper and lower margins verso.

A fine photograph inscribed and signed.

Glazunov writes in full: *The Right Honorable artist August Innsprucker in remembrance of our hours spent together. Yours truly, A. Glazunov.*

Glazunov successfully reconciled nationalism and cosmopolitanism in Russian music. While he was the direct successor to Balakirev's nationalism, he tended more towards Borodin's epic grandeur while absorbing a number of other influences. These included Rimsky-Korsakov's orchestral virtuosity, Tchaikovsky's lyricism and Taneyev's contrapuntal skill. He stands as a composer with an imposing reputation and a stabilizing influence in a time of transition and turmoil.
$800 - $1,200

60. Glière, Reinhold. Autograph postcard of the composer inscribed and signed, in Russian, (5.25 x 3.37 in.; 133 x 86 mm.), 4 May 1912; in pristine condition.

A rare and early image of Glière.

As pupil of Sergei Taneyev and an "associated" member of the circle around the Petersburg publisher Mitrofan Belyayev, it appeared Glière was destined to be a chamber musician. In 1902 Arensky wrote about the Sextet, Op. 1, "one recognizes Taneyev easily as a model and this does praise Glière." Unlike Taneyev, Glière felt more attracted to the national Russian tradition as he was taught by Rimsky-Korsakov's pupils Ippolitov-Ivanov and Arensky. Alexander Glazunov even certified an "obtrusively Russian style" to Glière's 1st Symphony. The composer finally finds with his 3rd Symphony *Ilya Muromets* a synthesis between national Russian tradition and impressionistic refinement. The première was in Moscow in 1912, and it resulted in the award of the Glinka Prize. The symphony depicts in four tableaux the adventures and death of the Russian hero Ilya Muromets. This work was widely performed, in Russia and abroad, and earned him worldwide renown. It became one of the favorite selections in the extensive repertoire of Leopold Stokowski, who made, with Glière's approval, an abridged version, shortened to around the half the length of the original. Today's cult status of *Ilya Muromets* is based not least on the pure dimensions of the original 80-minute work, but *Ilya Muromets* demonstrates the high level of Glière's artistry. The work has a comparatively modern tonal language, massive Wagnerian instrumentation and long lyrical lines.
$500 - $700

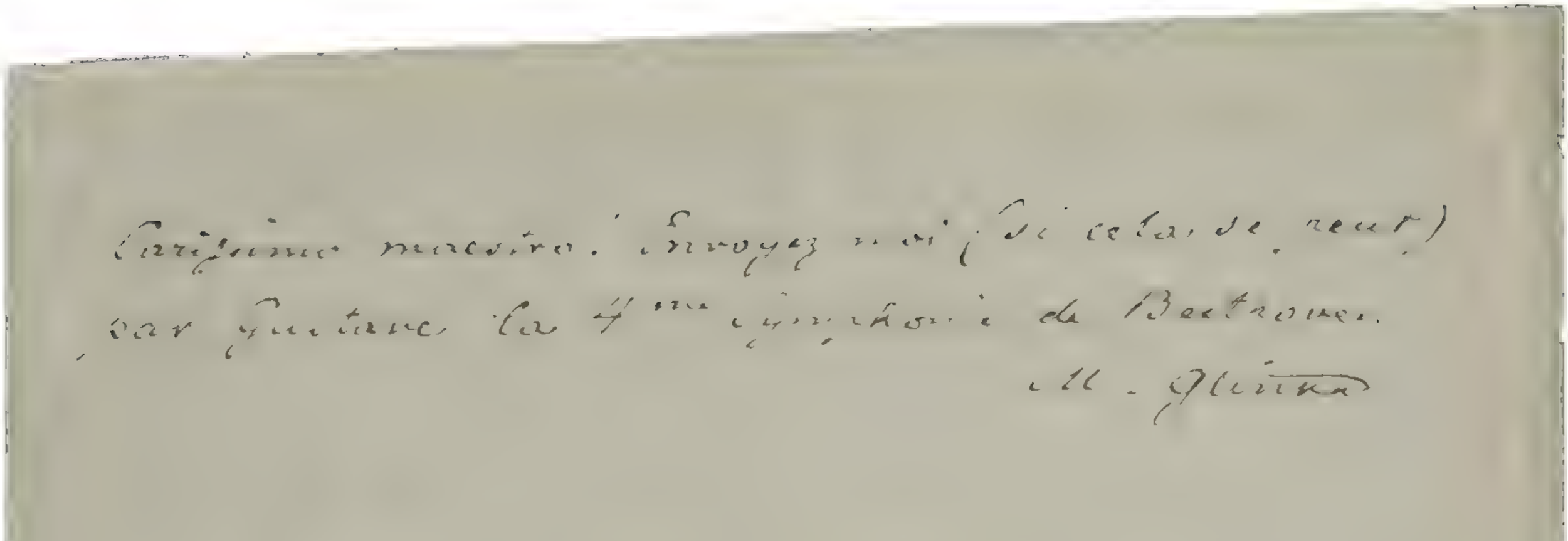
61. Goldmark, Carl. Fine cabinet photograph signed, (6.62 x 4.37 in.; 168 x 111 mm.),Vienna, 9 March 1900; mounting remnants on verso at head.

A handsome cabinet photograph of Goldmark in profile by Carl Jagerspacher of Gmunden.

Goldmark was largely self-taught as a composer. He supported himself in Vienna playing the violin in theatre orchestras, at the Carlstheater and the privately supported Viennese institution, the Theater in der Josefstadt, which gave him practical experience with orchestration, an art he more than mastered. He also gave lessons: Jean Sibelius studied with him briefly.

To make ends meet, Goldmark also pursued a side career as a music journalist. His writing is distinctive for his even-handed promotion of both Brahms and Wagner, at a time when audiences and most critics were solidly in one composer's camp or the other and viewed those on the opposing side with undisguised hostility. Johannes Brahms and Goldmark developed a friendship as Goldmark's prominence in Vienna grew.

Among the musical influences Goldmark absorbed was the inescapable one, for a musical colorist, of Richard Wagner, whose anti-semitism stood in the way of any genuine warmth between them; in 1872 Goldmark took a prominent role in the formation of the Vienna Wagner Society. He was made an honorary member of the Gesellschaft der Musikfreunde, received an honorary doctorate from the University of Budapest and shared with Richard Strauss an honorary membership in the Accademia di Santa Cecilia, Rome.
$400 - $600


Cara[illegible] maestro! Mandez moi (si cela se peut)
par Gustave la 4me Symphonie de Beethoven.
M. Glinka

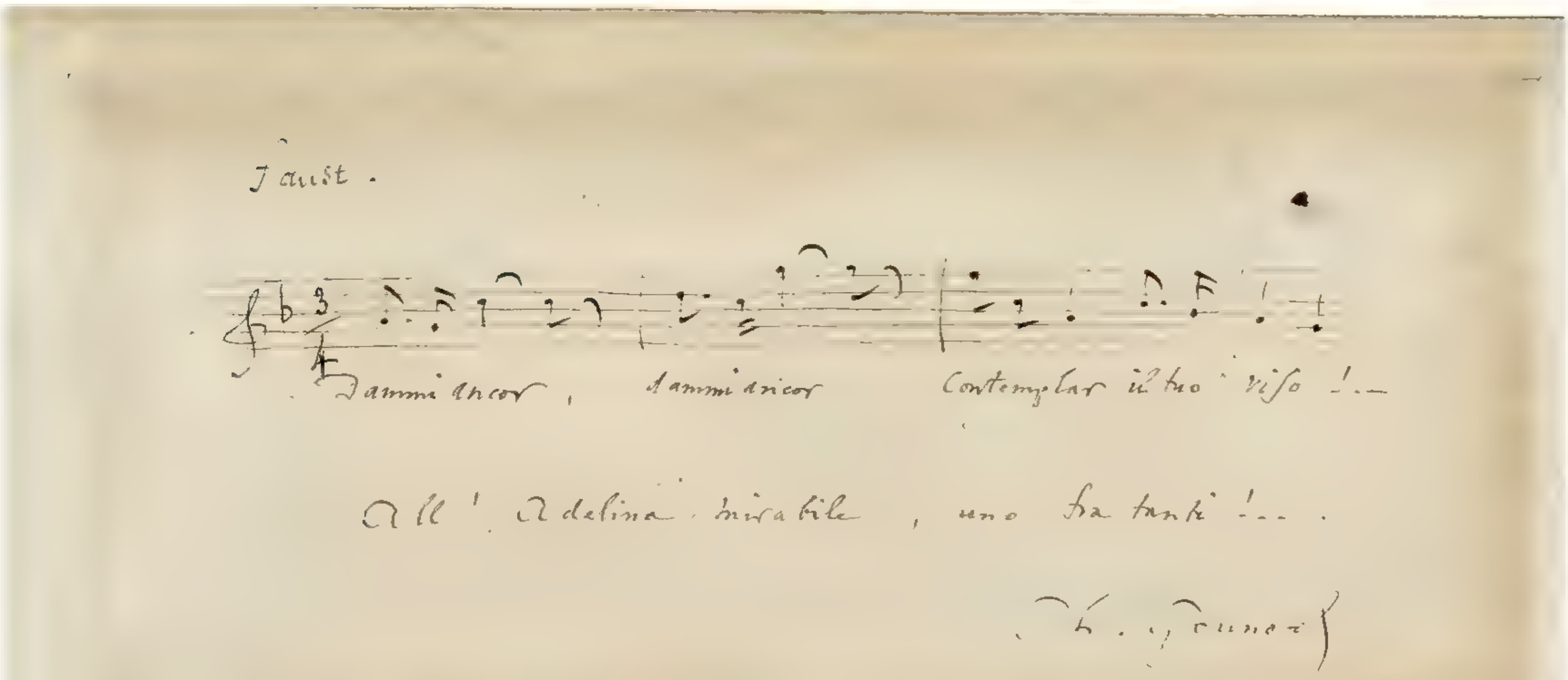
62. Glinka, Mikhail. Autograph letter signed ("M. Glinka"), in Italian and French, 1 page (5 x 9.25 in.; 127 x 235 mm.), undated; mounting remnants on top recto, not affecting any text.

In need of a symphony by Beethoven.

The Russian composer writes in full: *Dearest maestro! Send me (if this is possible) by Gustave the 4th Symphony of Beethoven. M. Glinka.*

Glinka stands as the first Russian composer to gain wide recognition within his own country, and is often regarded as the fountainhead of Russian classical music. His compositions had an important influence on future Russian composers, notably the members of The Five—a circle of composers who met in Saint Petersburg, Russia, in the years 1856–1870: Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin—who took Glinka's lead and produced a distinctive Russian style of music.

Manuscript material by Glinka is exceedingly rare.
$3,000 - $5,000



63. Gounod, Charles-François. Autograph musical quotation signed ("Ch. Gounod"), 1 page (5.87 x 9.87 in.; 149 x 251 mm.); minute 1.5 mm. paper loss at top right above fourth bar, not affecting music or text.

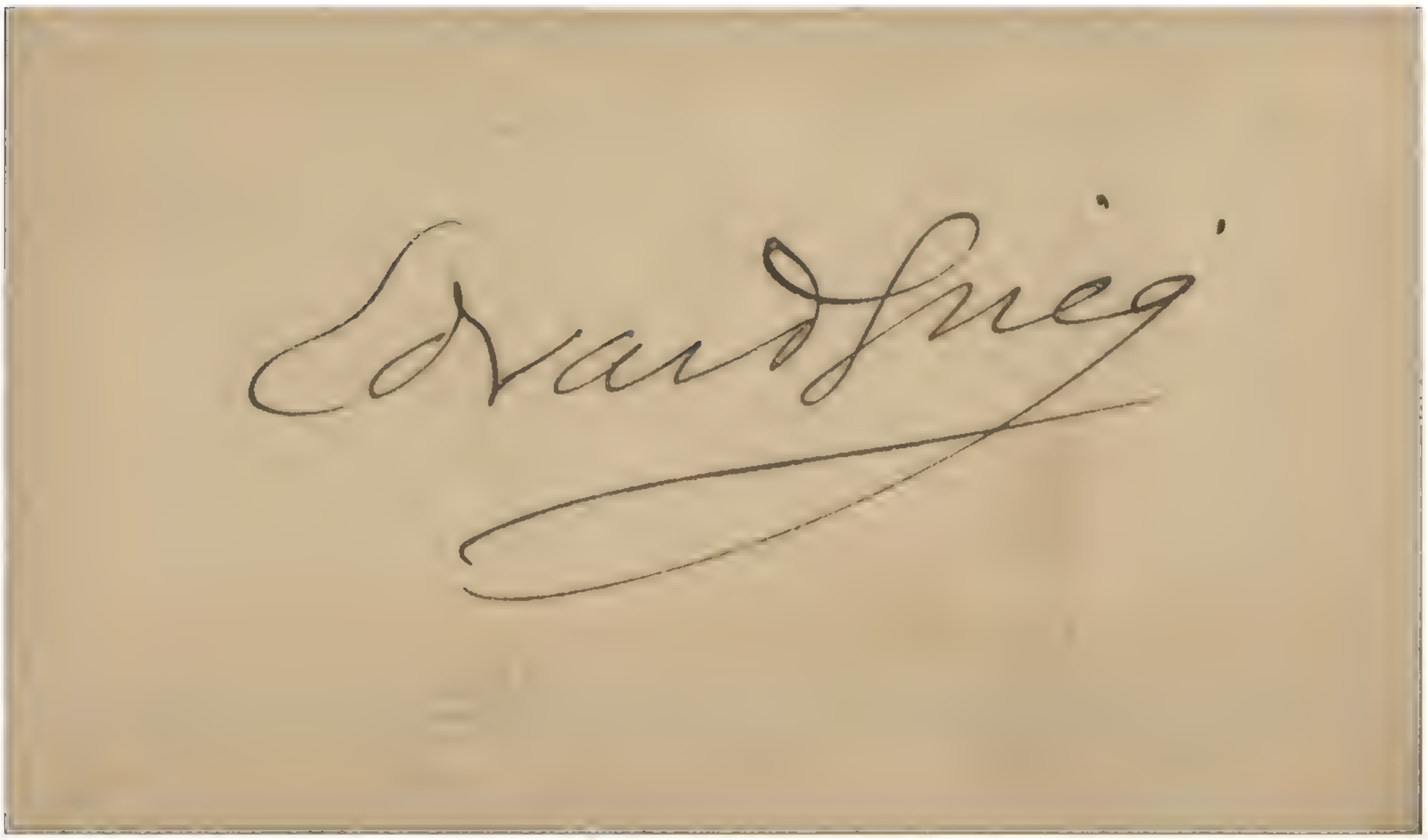
A fine autograph musical quotation being four bars from Gounod's opera *Faust*.

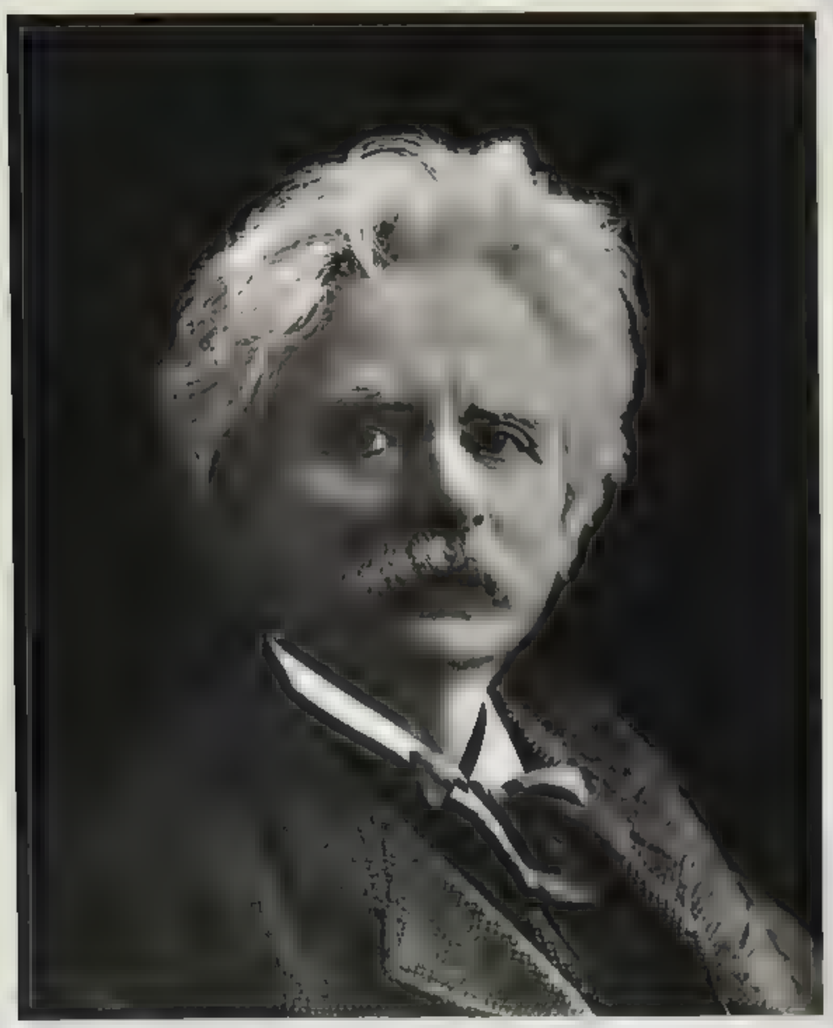
Faust is a grand opera in five acts by Gounod with a French libretto by Jules Barbier and Michel Carré from Carré's play *Faust et Marguerite*, in turn loosely based on Johann Wolfgang von Goethe's Faust, Part 1. It debuted at the Théâtre Lyrique on the Boulevard du Temple in Paris on 19 March 1859.
$4,000 - $6,000

64. Grieg, Edvard. Postcard photograph signed and inscribed, (5.37 x 3.5 in.; 137 x 89 mm.); mounting remnants on verso.

Grieg shows his lighter side as he inscribes his postcard photo: "This is not Edvard Grieg."

Grieg is widely considered one of the leading Romantic era composers, and his music is part of the standard classical repertoire worldwide. His use and development Norwegian folk music in his own compositions put the music of Norway in the international spectrum, as well as helping develop a national identity, much as Jean Sibelius and Antonín Leopold Dvorák did in Finland and Bohemia respectively.
$1,000 - $1,500





65. Grieg, Edvard. Signature on card stock, (2.25 x 3.75 in.; 57 x 95 mm.); mounting remnants on verso. Accompanied by a fine 8 x 10 black and white photograph of the composer

Grieg is widely considered one of the leading Romantic era composers, and his music is part of the standard classical repertoire worldwide. His use and development Norwegian folk music in his own compositions put the music of Norway in the international spectrum, as well as helping develop a national identity, much as Jean Sıbelius and Antonín Leopold Dvorák did in Finland and Bohemia respectively

$500 - $700

66. Handel, George Frideric. *Deborah, an Oratorio…* [Full score]. London, Wright & Co. [1784]. Price added in manuscript on title-page, a little browning, yellow chalk on one leaf, otherwise an excellent copy; contemporary calf boards, rebacked.

First Edition of the full score, 209 pages with Appendix of 4 pages, folio, with the magnificent engraved portrait of Handel by Houbrackedn, includes subscriber's list and index.

References: Smith, page 103; Dean, page 241.
$2,000 - $3,000

67. Handel, George Frideric. Autograph manuscript, 1 page (7.25 x 9.12 in.; 184 x 232 mm.), [1 June 1750]; the leaf has one horizontal and two vertical folds, with skillful repair to minor cracks in the folds, not affecting the text.

The missing second leaf of the earliest manuscript of Handel's autograph manuscript will, containing three words on the recto and three lines on the verso in his hand.

Written on a leaf and tipped to a slightly larger leaf on which is written, in a much later hand: "The following piece is in the handwriting of Handel and is his endorsement on the outside cover of his holograph will which he wrote out in duplicate."

The leaf is the original conjugate second leaf of the earliest of the two copies of the will that Handel wrote out on 1 June 1750, forming pages 3 and 4 of the complete document; Handel probably regarded it as a draft, since it contains corrections and additions in his hand. On page 3, Handel has written the words "1746. 1 sub." halfway down the left edge. At the foot appears an ink stain. In the top right portion of page 4, Handel writes: *The Original of this is deposited in the hands of Messiers Voguel and Amyand Marchants of London.*

The first leaf (forming pages 1 and 2 of the document) is in the celebrated Handel collection of Mr. Gerald Coke; it is illustrated in the catalogue of his exhibition commemorating the tercentenary of Handel's birth, where can be seen the mirror image of the ink stain mentioned above. Also apparent from the illustration is the reason for the words "1746. 1 sub." on the recto of this document: the words are the completion of a correction made by Handel to the original draft of the will for which he had insufficient space on page 2. The full text of his correction reads "Bank Annuity's 1746. 1 sub.," which was the title of the stock that Handel decided to bequeath to his niece instead of the "South Sea Annuity's" that he had originally intended and written in.

Handel's will has been the subject of two studies by the great Handelian, William C. Smith. He devoted four pages to it in his article "More Handeliana" (Music & Letters, xxxiv/1, January 1953, 15-18) and three further pages in A Handelian's Notebook, 65-67. The second copy of the will, as attested and proved on April 26, 1759, is in the Public Record Office, London.

Mr. Smith and others have professed themselves puzzled at the existence of two copies of the will, both in Handel's hand. The present leaf, previously unknown, solves the mystery; for Handel's 3-line note clearly shows that this copy was for his own retention while the other, which he regarded as the "original" (or official) one, was for the files of his close friend and executor, George Amyand (a Hamburg merchant, or "marchant" as Handel put it, based in London). Smith supposed that the two copies were to be kept together, but this is now seen as unlikely to have been the case.

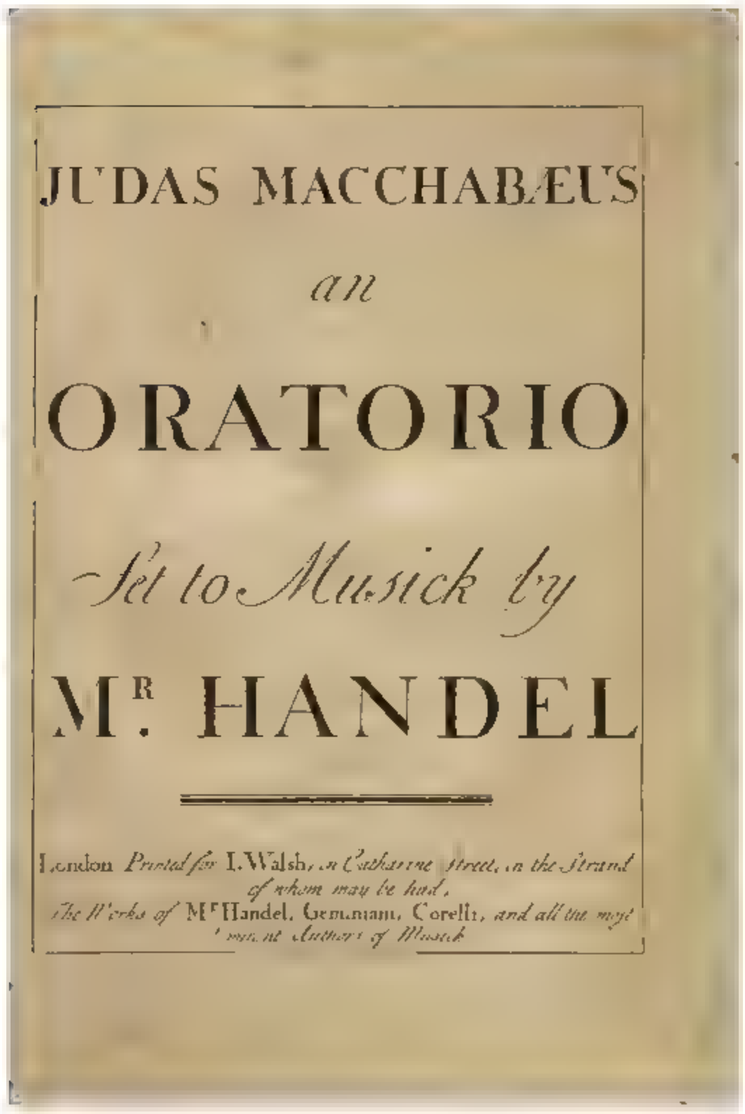
Handel autographs are among the rarest of the great composers. Although the present document is only fragmentary, it has the merit of clearing up a minor mystery and adding a fascinating detail to our knowledge of the composer.

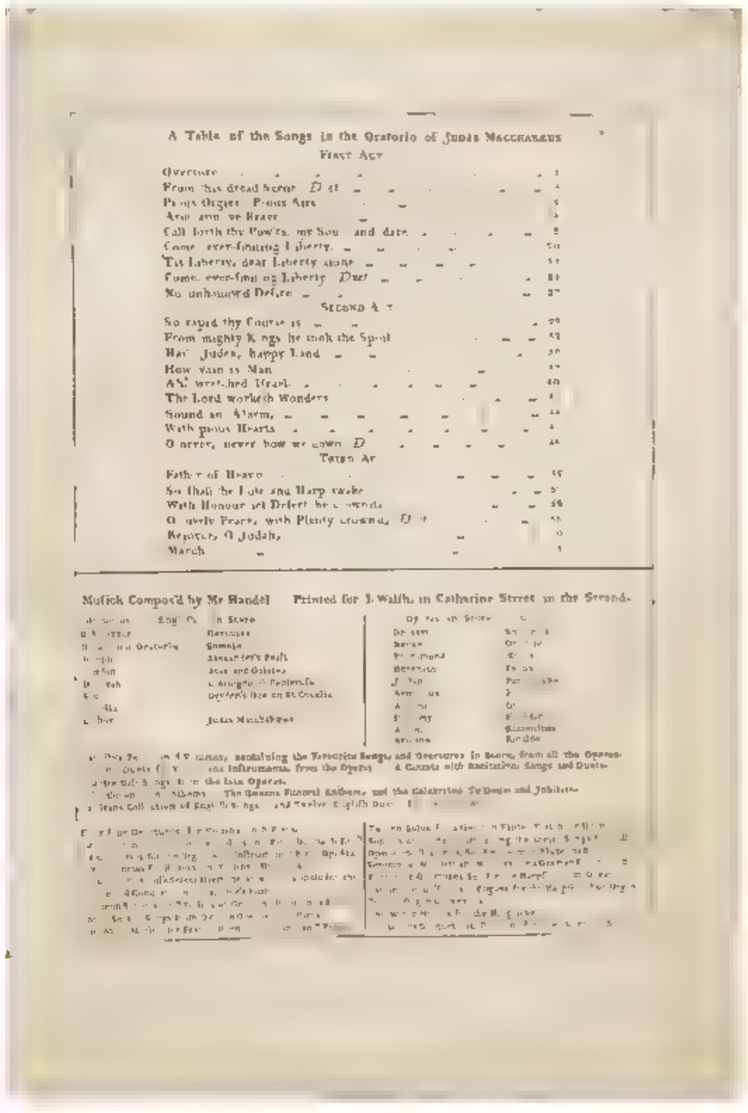
A previously unknown and unstudied document, only recently discovered.
$30,000 - $50,000

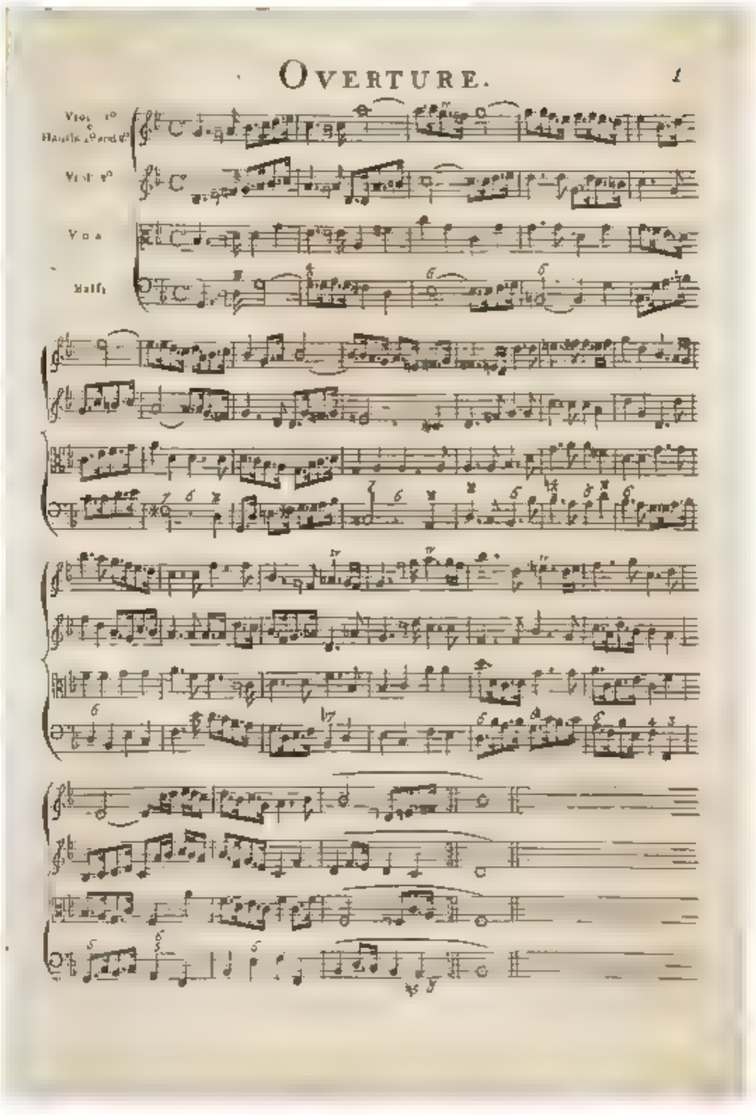
The following piece is in the handwriting of Handel and is his endorsement on the outside cover of his holograph will which he wrote out in duplicate —

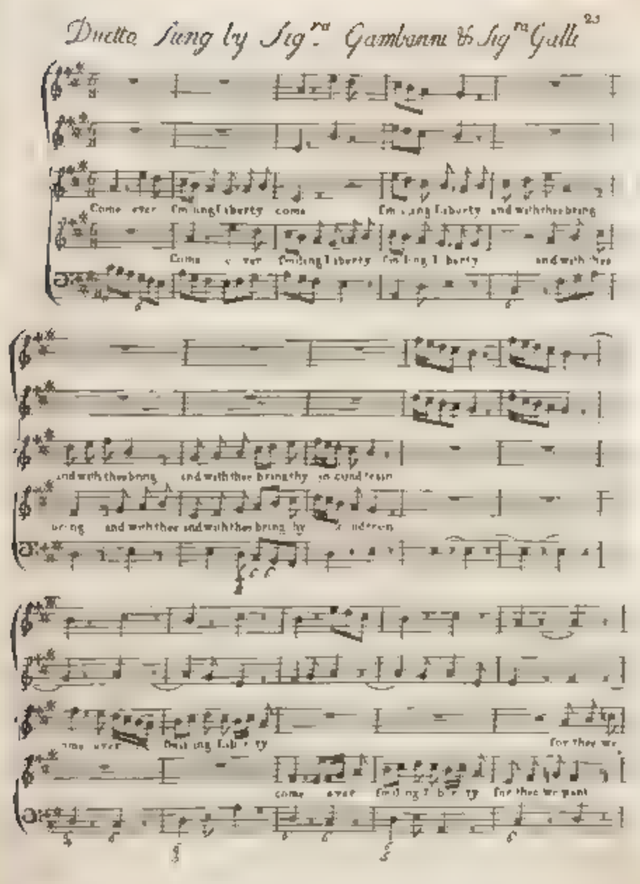
The Original of this is deposited in the hands of Messieurs Voguel and Amyand Marchands of London —

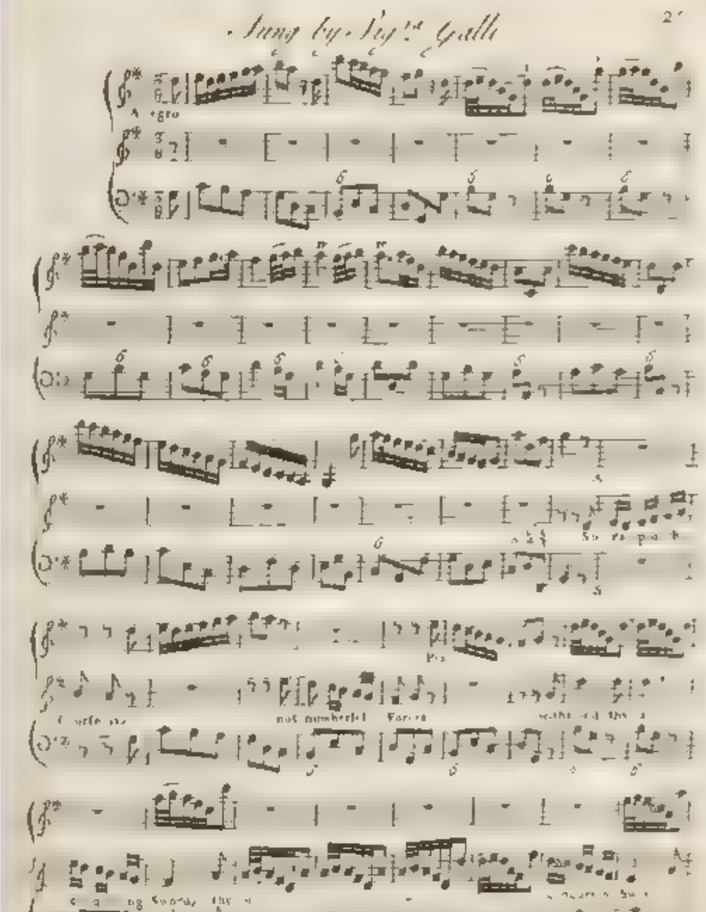
310-859-7701

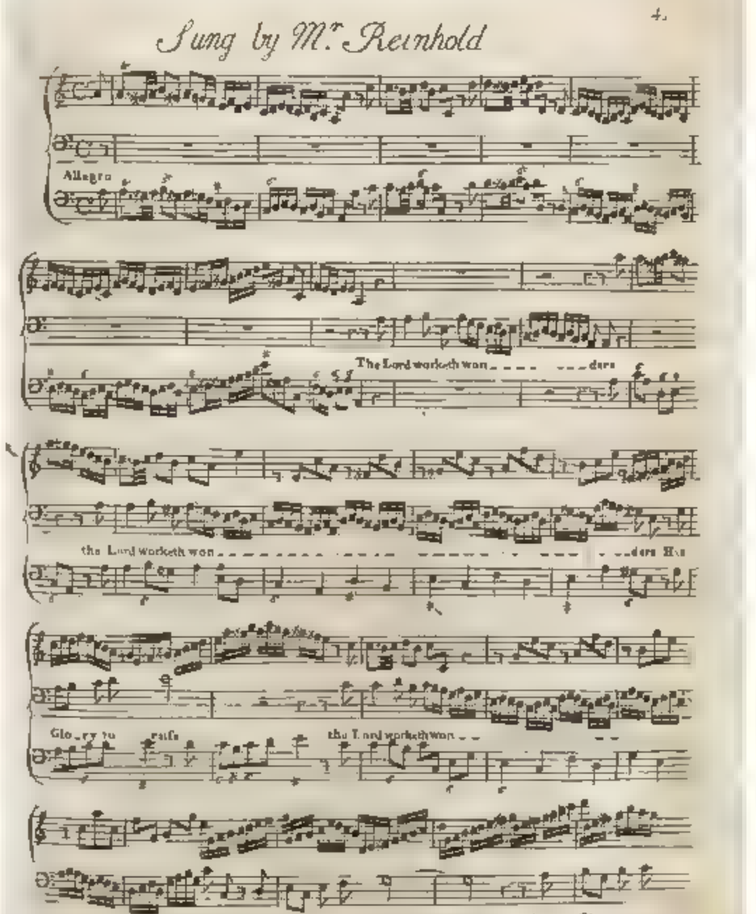

JUDAS MACCHABÆUS
an
ORATORIO
Set to Musick by
Mr. HANDEL
London Printed for I. Walsh, in Catharine street, in the Strand
of whom may be had,
The Works of Mr Handel, Geminiani, Corelli, and all the most
eminent Authors of Musick


A Table of the Songs in the Oratorio of Judas Macchabæus
First Act
Overture
From this dread Scene
Pious Orgies
Arm, arm ye Brave
Call forth thy Pow'rs, my Soul
Come ever-smiling Liberty
'Tis Liberty, dear Liberty alone
Come, ever-smiling Liberty
No unhonour'd Defeat
Second Act
So rapid thy Course is
From mighty Kings he took the Spoil
Hail Judea, happy Land
How vain is Man
Ah! wretched Israel
The Lord worketh Wonders
Sound an Alarm
With pious Hearts
O never, never how we mourn
Third Act
Father of Heaven
So shall the Lute and Harp awake
With Honour let Defeat be crowned
O lovely Peace, with Plenty crowned
Rejoice, O Judah
March
Musick Compos'd by Mr Handel Printed for I. Walsh, in Catharine Street, in the Strand.
Harmonia
Semele
Alexander's Feast
Acis and Galatea
L'Allegro & Pensieroso
Dryden's Ode on St Cecilia
Judas Macchabæus
Overtures
Instrumental Pieces
Songs and Duetts
The Famous Funeral Anthems
Twelve English Duetts




Duetto Sung by Sig.ra Gambarini & Sig.re Galli
23
Come ever Smiling Liberty come
Come ever Smiling Liberty and with thee bring
and with thee bring and with thee bring thy sounding
and with thee and with thee bring thy
come ever Smiling Liberty
for thee we pant

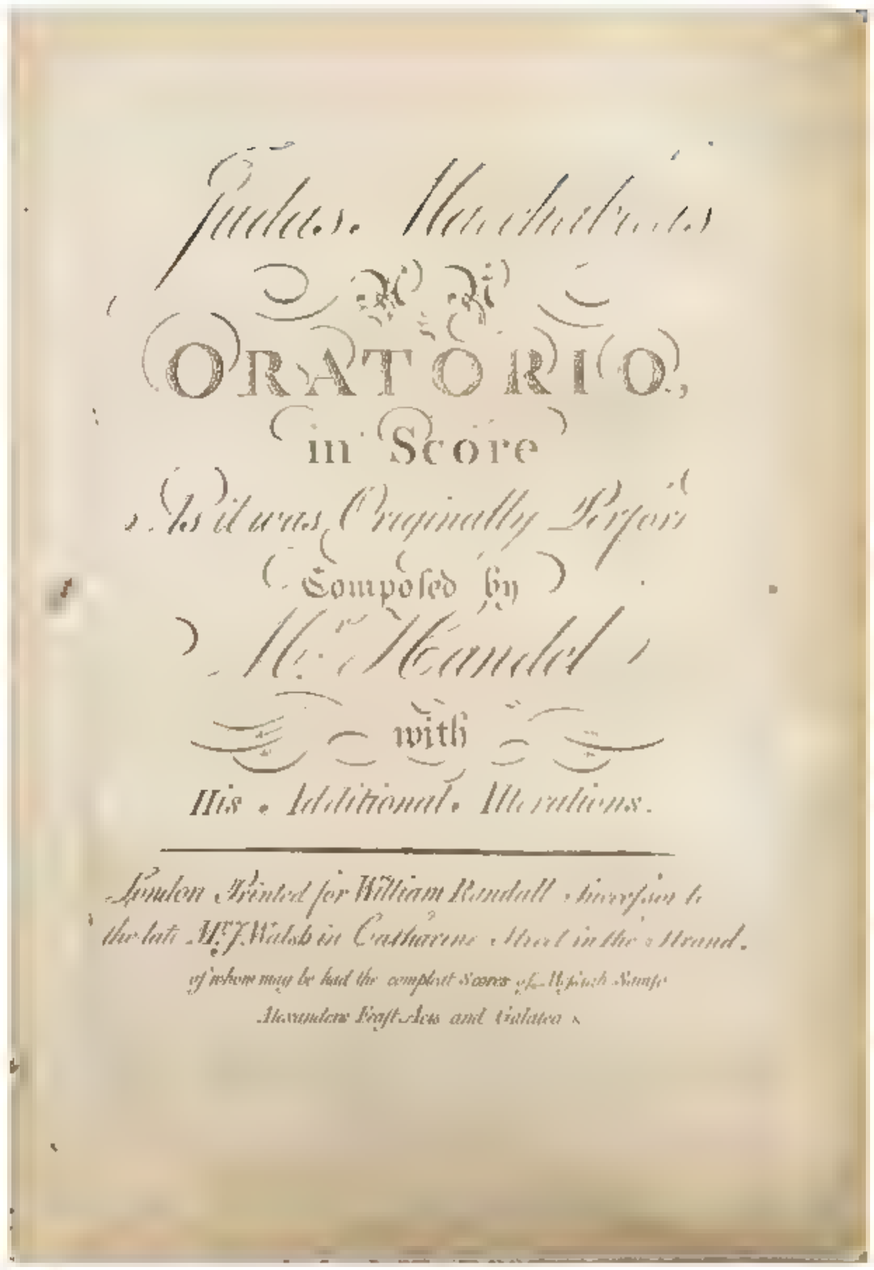


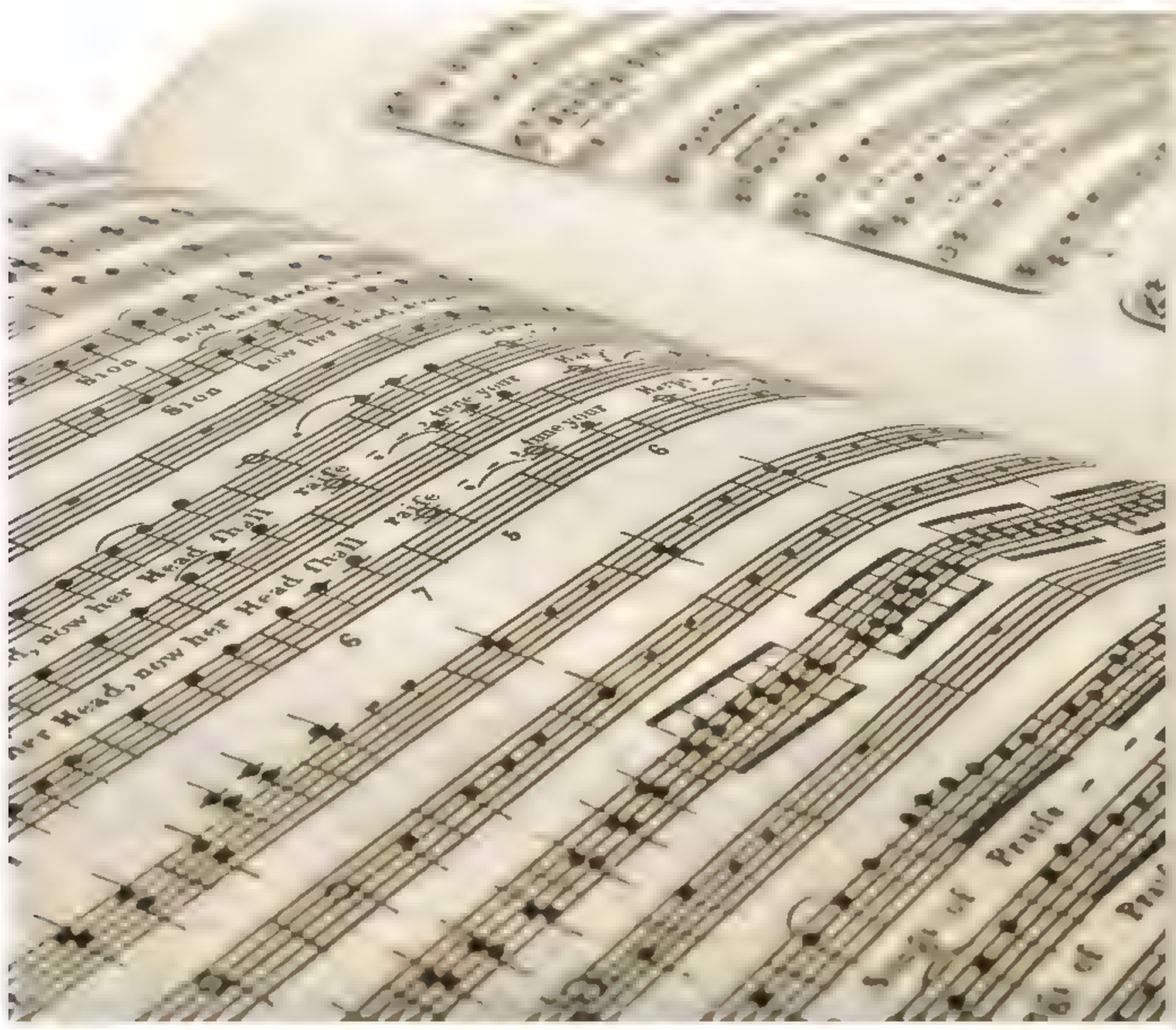
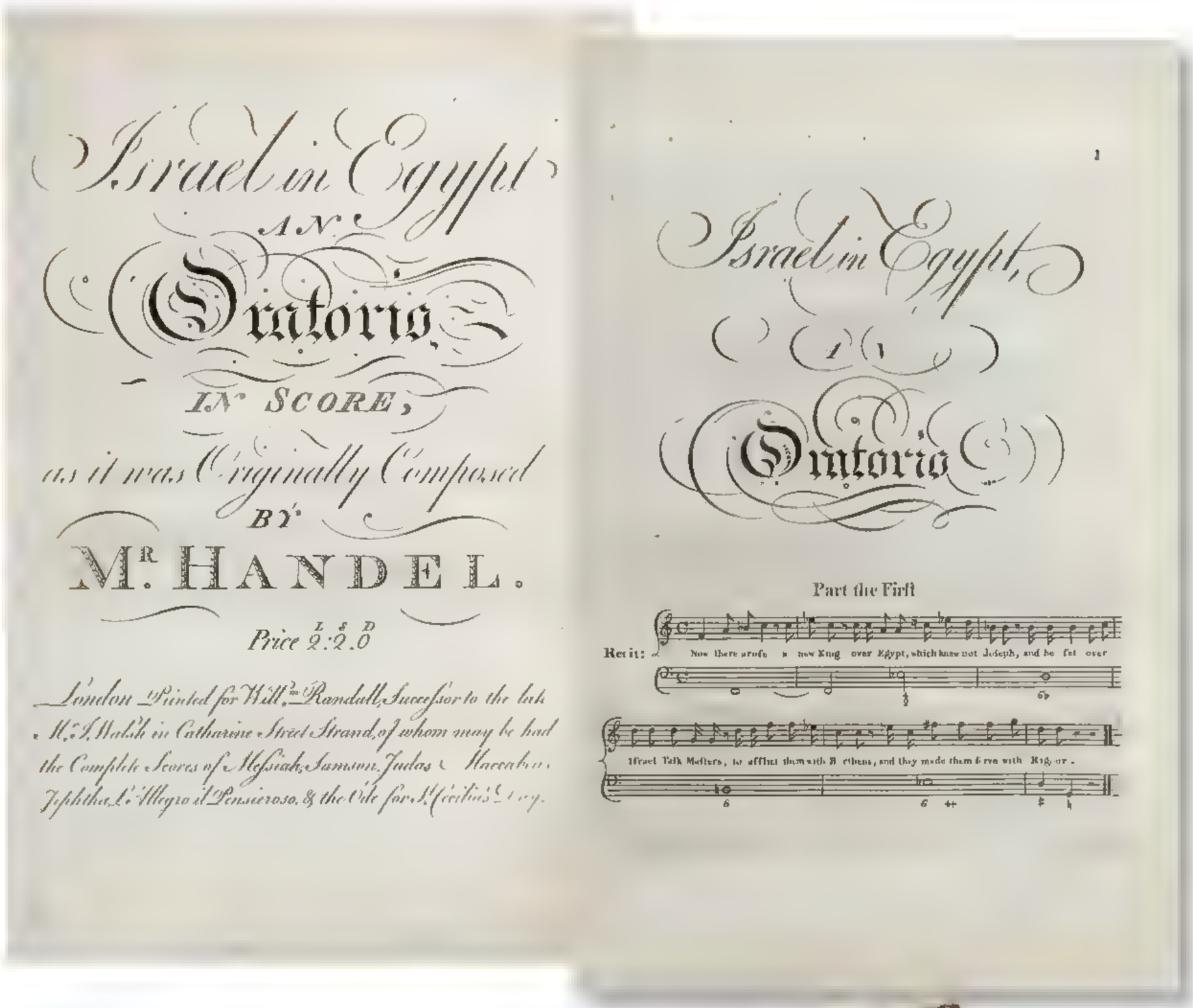
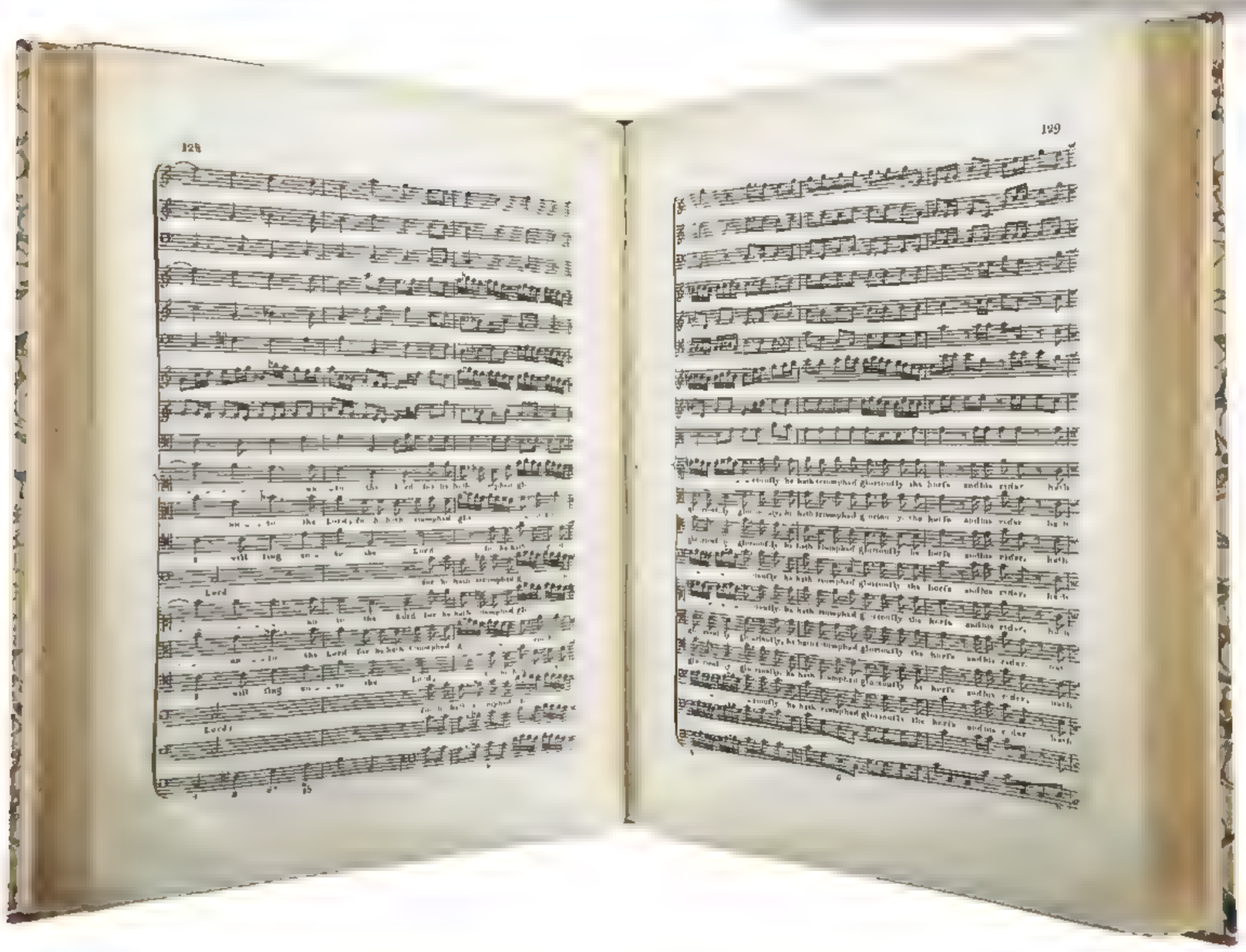


68. Handel, George Frideric. *Judas Macchabaeus an Oratorio. London, Printed for I Walsh* [1747]. 72pp.

A rare first edition. A first variant of the score cited as the first edition according to Smith (Handel, Early Editions). Rare, Smith cites only three copies of the second issue, one of them defective. A later eighteenth century half leather binding with gilt titles, and a tooled leather label laid on the cover.

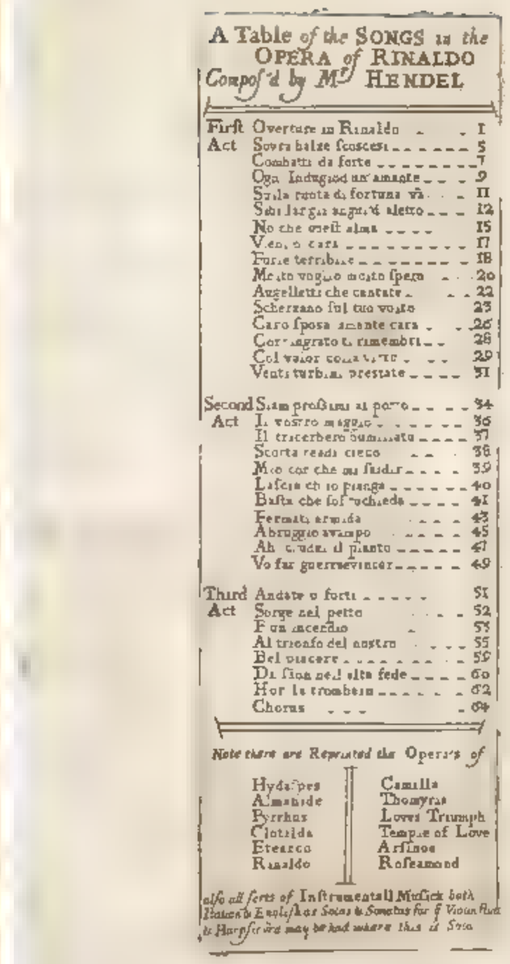
Reference: Smith 2, page 113.
$3,000 - $5,000


Judas Maccabæus
A
ORATORIO,
in Score
As it was Originally Perform
Composed by
Mr. Handel
with
His Additional Alterations.

London Printed for William Randall over against the late Mr. J. Walsh in Catharine Street in the Strand.
of whom may be had the compleat Scores of Mr. Pepusch Sampson Alexander Joseph Acis and Galatea &c.

Sion
Sion
Sion
Arise, shine your Light
Arise, shine your Light
Arise, shine your Light
Arise, now her Head shall raise
Arise, now her Head shall raise
Arise, now her Head shall raise
Arise, now her Head, now her Head, now her Head

Israel in Egypt
AN
Oratorio
IN SCORE,
as it was Originally Composed
BY
Mr. HANDEL.
Price 2:2:0
London Printed for Will.m Randall, Successor to the late
M.r I. Walsh in Catharine Street Strand, of whom may be had
the Compleat Scores of Messiah, Samson, Judas & Maccabæus
Joseph, L'Allegro il Pensieroso, & the Ode for St Cecilia's Day.
Israel in Egypt,
A
Oratorio
Part the First
Recit:
Now there arose a new King over Egypt, which knew not Joseph, and he set over
Israel Task Masters, to afflict them with Burthens, and they made them serve with Rigour.

70. Handel, George Frideric. *Israel in Egypt an Oratorio in Score…* [Full score]. London, Randall. 1771. 281 pages folio; quarter calf and marbled boards with an leather label laid on the cover.

First Edition. A superb copy with the Houbracken portrait.

Reference: Smith, page 108.
$1,500 - $2,500

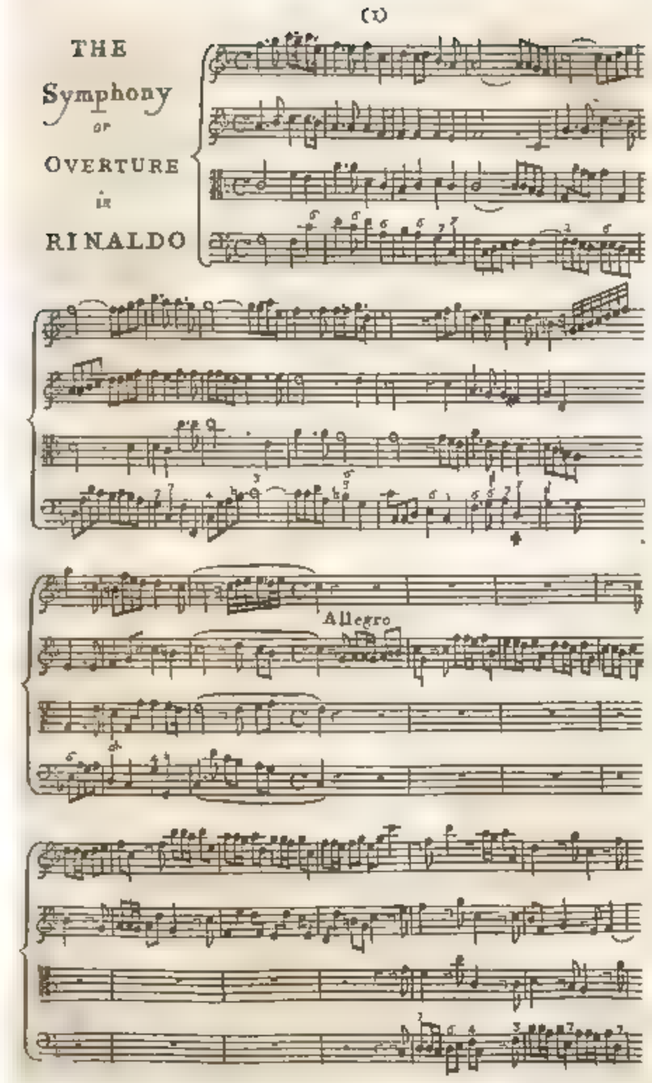
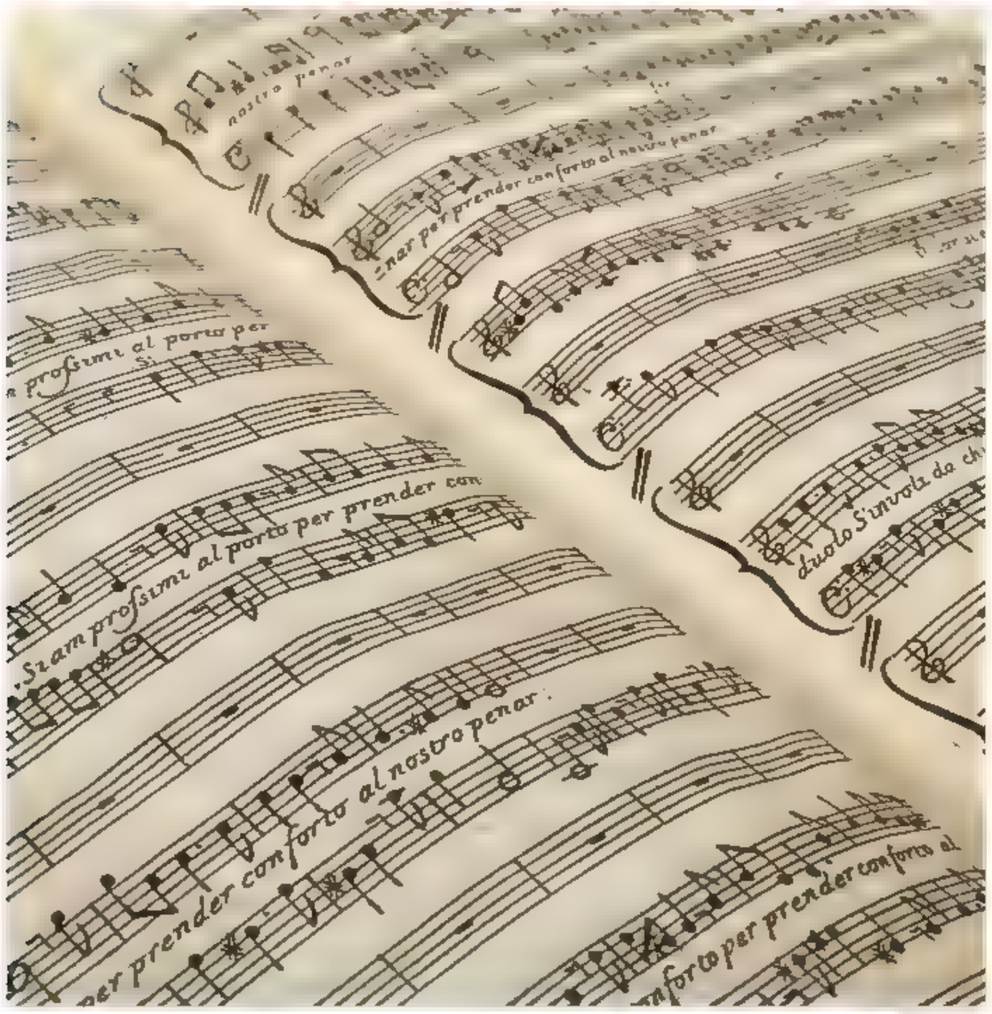
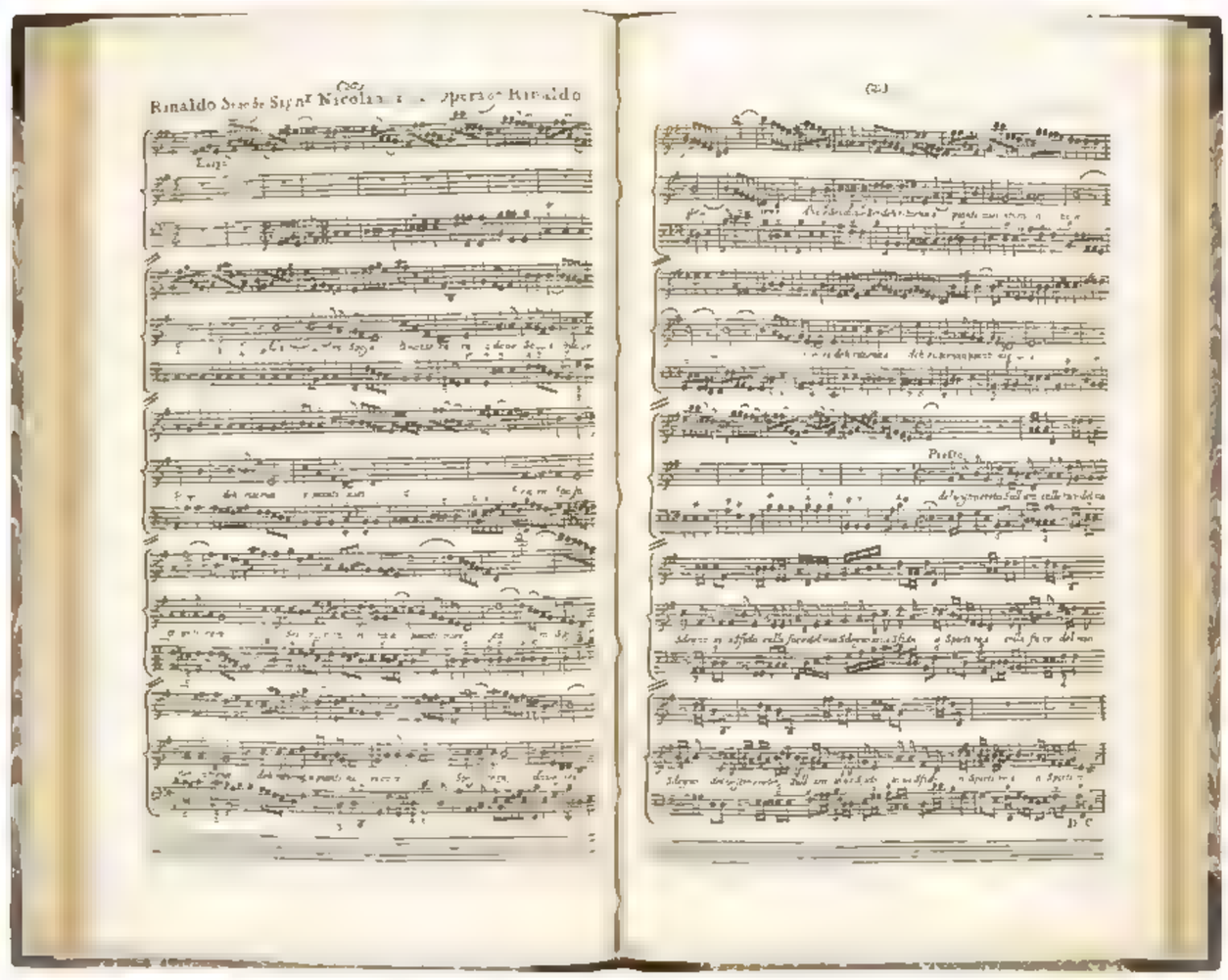


A Table of the SONGS in the OPERA of RINALDO Compos'd by Mr. HENDEL

First Act	Overture in Rinaldo	1
	Sovra balze scosceso	5
	Combatti da forte	7
	Oggi Indugiando un'amante	9
	Sulla ruota di fortuna	11
	Sibi largas augurii	12
	No che queste alme	15
	Vieni o cara	17
	Furie terribile	18
	Molto voglio molto spero	20
	Augelletti che cantate	22
	Scherzano sul tuo volto	25
	Caro sposa amante cara	26
	Cor ingrato tu rimembri	28
	Col valor coll'armi	29
	Venti turbini prestate	31
Second Act	Siam prossimi al porto	34
	Il vostro maggior	36
	Il traccerbero Sammeto	37
	Scorta reali cieco	38
	Mio cor che mi fidai	39
	Lascia ch'io pianga	40
	Basta che sol vichieda	41
	Fermati armida	43
	Abbruggio avampo	45
	Ah crudo il pianto	47
	Vo far guerre e vincer	49
Third Act	Andate o forti	51
	Sorge nel petto	52
	Fuor incendio	55
	Al trionfo del nostro	55
	Bel piacere	59
	Di sion nell'alta sede	60
	Hor le trombe	62
	Chorus	64

Note there are Repeated the Operas of

Hydaspes	Camilla
Almahide	Thomyris
Pyrrhus	Lovers Triumph
Clotilda	Temple of Love
Etearco	Arsinoe
Rinaldo	Rosamond

also all sorts of Instrumental Musick both Italian & English as Solos & Sonatas for ye Violin Flute & Harpsicord may be had where this is Sold.

nostro penar
-nar per prender con forto al nostro penar
Siam prossimi al porto per
Siam prossimi al porto per prender con
duolo S'involi da ch
per prender conforto al nostro penar
per prender conforto al
nforto per prender conforto al

71. Handel, George Frideric. *Arie dell'Opera di Rinaldo Composta dal Signor Handel Maestro di Capella di Sua Alteaza Elettorale d'Hannover.* London: J: Walsh & J: Hare. [1711]. Full and short score, pictorial titlepage, table of songs, 65 pages folio; title lightly soiled, marginal stain on first three pages; bound in marbled boards and quarter leather.

First edition, extremely rare. Smith locates three copies two of which are defective. The present copy is most certainly the finest copy in existence and is distinguished for having three numbers which are notated for performance in two distinct contemporary hands. Page 40 in "hand A" shows realizations of the figured bass for the famous aria "Lascia ch'io pianga." On page 49 part of the cembalo part that was added in June 1711 to the third issue of this edition for the aria "Vo' far Guerra" is copied in "hand B." On page 59 for the aria "Bel piacere è godere" also in "hand B" one finds an unknown cembalo part where the voice had been left unaccompanied by Handel.

Among the most desirable of all of Handel's opera scores, this was his first published work and it was the first Italian opera to be created for the London stage.

Reference: Smith, page 56.
$10,000 - $15,000

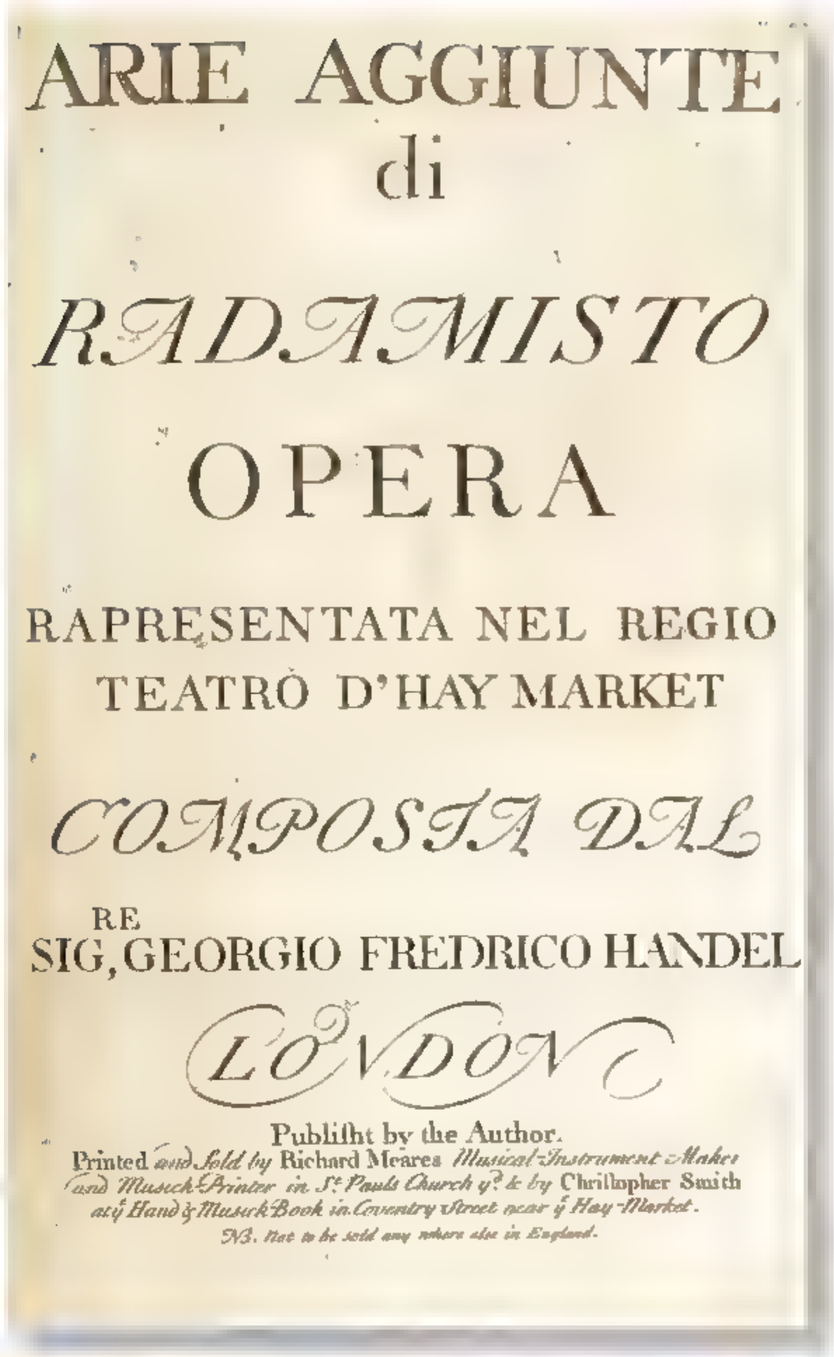
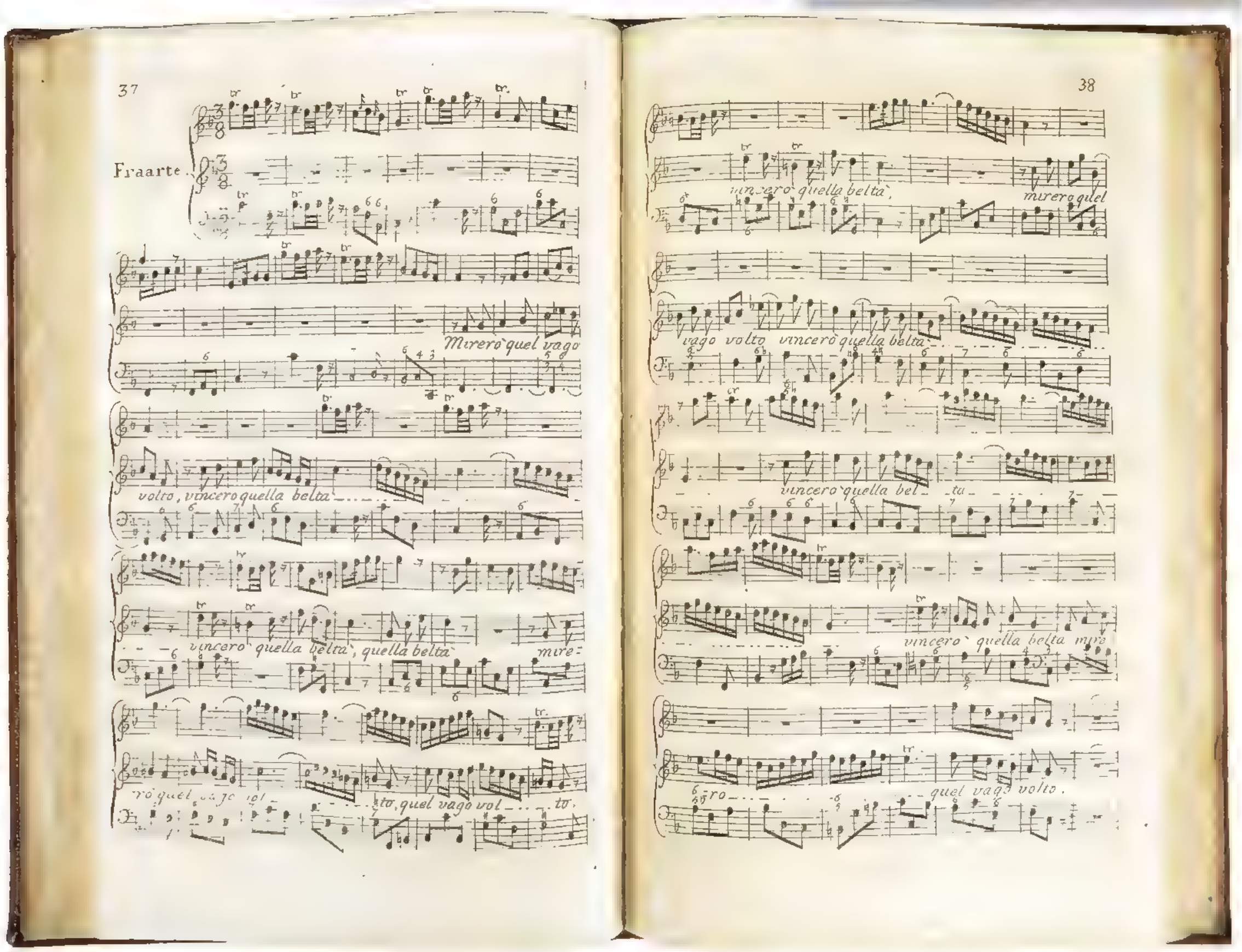
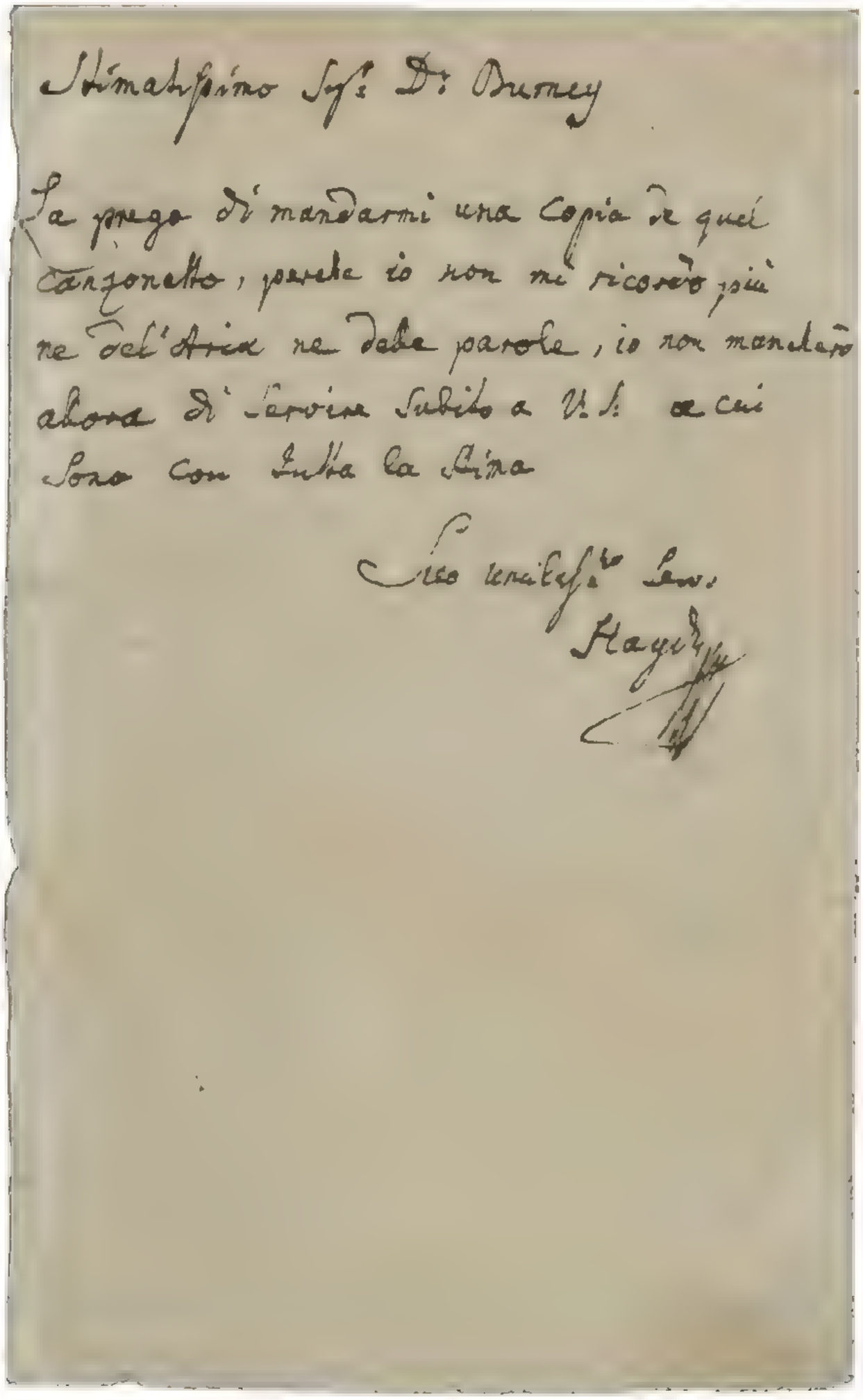
Samson
An
Oratorio,
in Score
As it was Originally Compos'd by
Mr. HANDEL
The Words taken from
MILTON
London. Printed for Will.m Randall
Successor to the late Mr. I. Walsh in Catharine Street
in the Strand.
Of Whom may be had.
the Compleat Scores of Messiah. Judas. Maccabeus.
Alexanders Feast. Teseus & Galatea &c.

72. Handel, George Frideric. *Samson An Oratorio, in Score As it was Originally Compos'd by Mr. Handel The Words taken from Milton.* London. Printed for Willm Randall Successor to the late Mr. I Walsh & Co. [1769], 185 pages with Appendix of 30 pages, large folio, with frontispiece (the Houbracken portrait); mottled full calf with a red leather tooled title; spine rebacked in the early 1900s.

Superb copy of the first edition of the full score.
$1,000 - $1,500

73. Handel, George Frideric. *Il Radamisto. Opera representata nel regio teatro d'Hay Market. London, the Author, printed and sold by Richard Meares* [1720]. Bound with *Arie aggiunte di Radamisto…London: the author. Printed and sold by Richard Meares.* [1721]. Full scores, engraved, folio. 121 pages and 38 pages. Manuscript lists of contents in a neat contemporary hand on blank recto of page one of the main volume and on the blank facing the title page of the *Arie*; bound together in contemporary full paneled reversed sheep "Rhadamistus" on upper cover skillfully backed.

First editions. The score engraved by Thomas Cross is famous for its beauty. This stunning score has a distinguished provenance: it was originally in the library of Ralph Leycester who is known to have attended Handel performances in the 1720s.

References: Smith, page 53, numbers 1 & 2: RISM H258 & 261.
$8,000 – $12,000

ARIE AGGIUNTE
di
RADAMISTO
OPERA
RAPRESENTATA NEL REGIO
TEATRO D'HAY MARKET
COMPOSTA DAL
RE
SIG, GEORGIO FREDRICO HANDEL
LONDON
Publisht by the Author.
Printed and Sold by Richard Meares Musical Instrument Maker and Musick Printer in St. Pauls Church yd & by Christopher Smith at y Hand & Musick Book in Coventry Street near y Hay-Market.
NB. Not to be sold any where else in England.


Stimatissimo Sig.r Dr. Burney

La prego di mandarmi una Copia de quel Canzonetto, perche io non mi ricordo più ne dell'Aria ne dalle parole, io non mandarò adesso di Servirla subito a V.S. da cui sono con tutta la Stima

Suo veneratiss.o Serv.
Haydn

74. Haydn, Franz Joseph. Fine autograph letter signed ("Haydn"), in Italian, 1 page (7.25 x 4.5 in.; 184 x 114 mm.), [no place, no date], to Charles Burney minor marginal chipping; mounting remnants on verso; small tear top right not affecting any text.

Haydn requests a canzonetto from Dr. Charles Burney.

The great composer of the Classical period writes in full: *Most venerated Doctor Burney, Please send me a copy of that canzonetto, because I no longer remember neither the Aria nor words. I am not going to send them immediately. I remain with every respect. Your most humble and venerable servant Haydn.*

Organist and composer, Dr. Charles Burney stands and the foremost music historian of his time in England. Burney admired Haydn intensely. He had been endeavoring to entice the composer to England during the 1780s, but was unsuccessful. When the impresario, Salomon, at last succeeded in luring him in 1791, Burney took a full part in welcoming the composer. He presented him with a set of his History of Music, composed and published a grandiose poem in his honor, and it is believed, arranged for him to be awarded a Doctor of Music at Oxford. Haydn was often a guest of Burney and frequently played chamber music at his home.

Autograph letters in the hand of Haydn are extremely rare and only three letters from Haydn to Dr. Burney have appeared at auction since 1975.

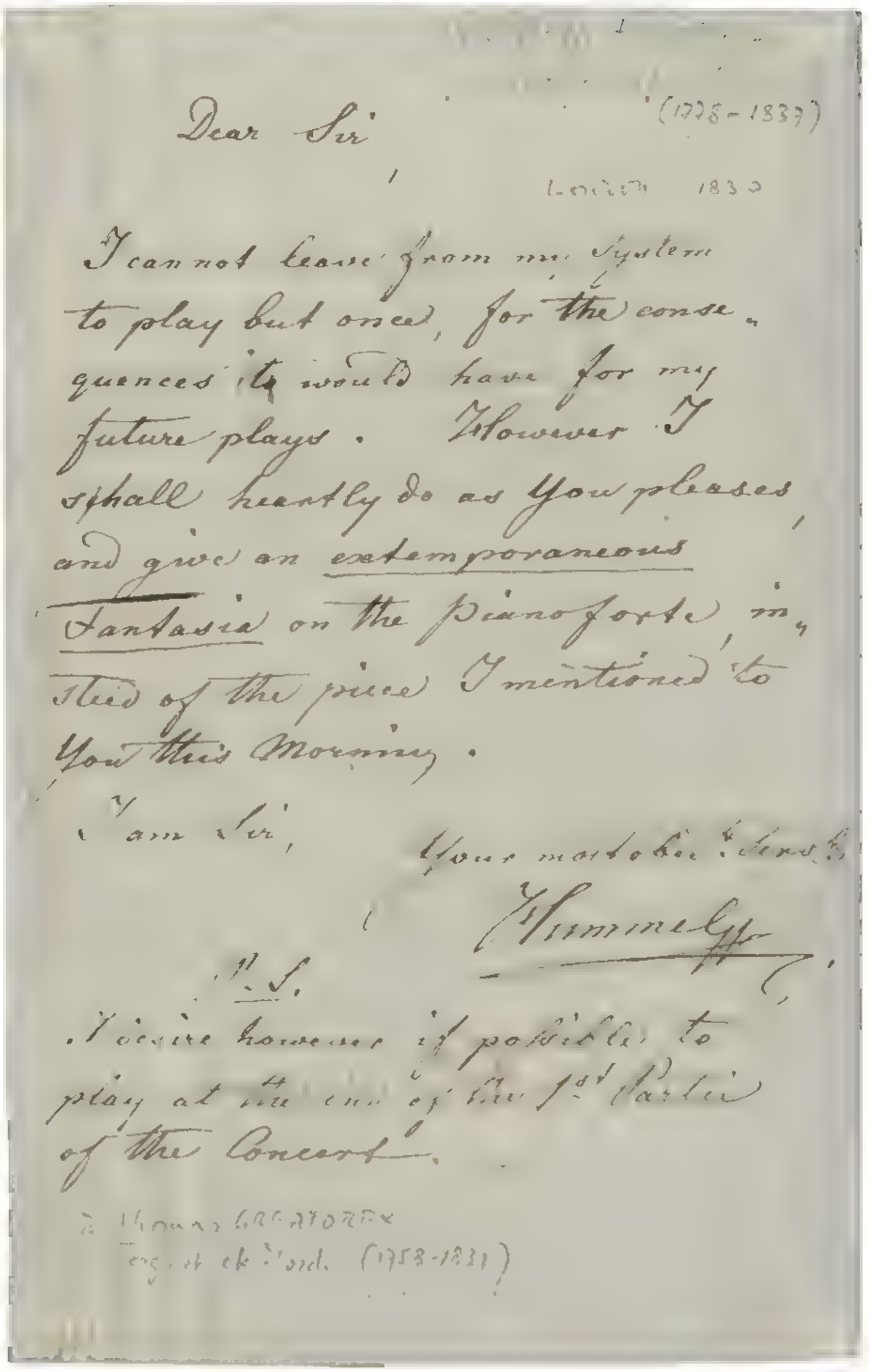
Provenance: Walter Slezak—present owner.
$20,000 - $30,000

75. Heifetz, Jascha. Photograph inscribed and signed ("To Leo Dubensky With cordial greetings Jascha Heifetz New York 1931"), (10 x 8 in.; 254 x 203 mm.), New York, 1931; in pristine condition.

A fine photograph and association.

Heifetz inscribes the photograph to fellow violinist, Leo Dubensky, who later became assistant concertmaster of the Los Angeles Philharmonic.

Heifetz is considered to be one of the finest violinists of all time. Heifetz's technical command of his instrument–his physical ability to play the violin with stunning precision–is regarded by many critics as unequaled. That physical control enabled Heifetz to produce a distinctive tone quality, intense and shimmering, which came to be regarded as his trademark.
$800 - $1,200


(1778-1837)
Dear Sir
I can not leave from my System
to play but once, for the conse-
quences it would have for my
future plays. However I
shall heartly do as You pleases
and give an extemporaneous
Fantasia on the Pianoforte, in-
stead of the piece I mentioned to
You this Morning.
I am Sir,
Your most obed.t Serv.t
Hummel.
P.S.
I desire however if possible to
play at the end of the 1st Partie
of the Concert.

76. Hummel Johann Nepomuk. Autograph letter signed ("Hummel"), in less than perfect English, 1 page (7.5 x 4.25 in.; 191 x 108 mm.), [London], [1830]; mounting remnants on margins, verso. Accompanied by a fine engraved portrait of Hummel.

Hummel agrees to *an extemporaneous Fantasia*.

The Austrian composer and virtuoso pianist writes in full: *Dear Sir, I cannot leave from my System to play but once, for the consequences its would have for my future plays. However I sthall heartly do as You pleases* [sic] *and give an extemporaneous Fantasia on the Pianoforte insteed* [sic] *of the piece I mentioned to You this Morning. –I am Sir, Your most obed.t Serv.t Hummel. P.S. I desire however if possible to play at the end of the 1st Partie of the Concert.--*

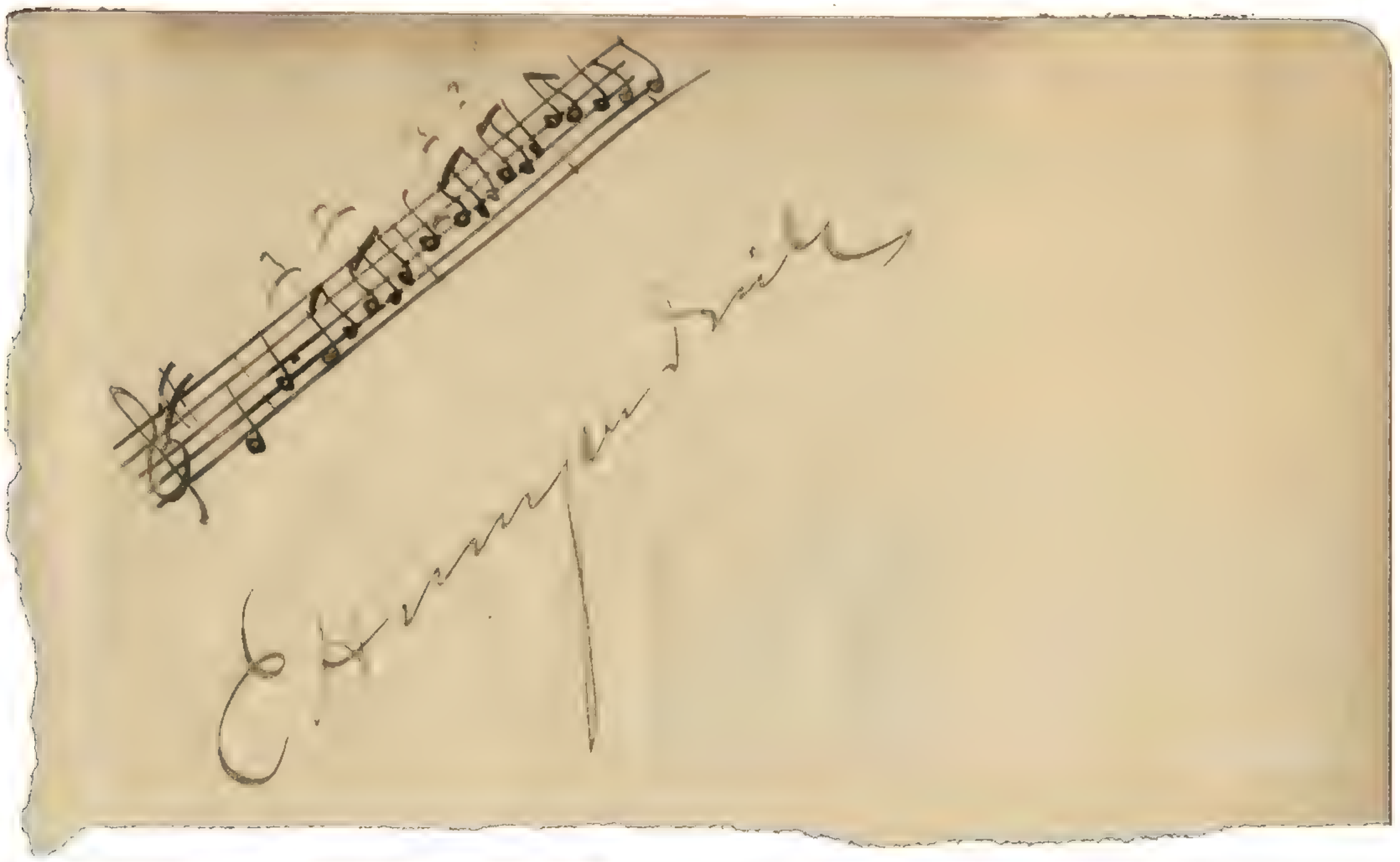
A child prodigy, Hummel was offered music lessons by Wolfgang Amadeus Mozart at the age of eight. Impressed with his ability, Mozart taught and housed Hummel for two years free of charge and made his first concert appearance at the age of nine at one of Mozart's concerts.

Hummel's father then took him on a European tour, arriving in London where he received instruction from Muzio Clementi and where he stayed for four years before returning to Vienna. In 1791 Joseph Haydn, who was in London at the same time as young Hummel, composed a sonata in A-flat major for Hummel, who gave its first performance in the Hanover Square Rooms in Haydn's presence. When Hummel finished, Haydn reportedly thanked the young man and gave him a guinea.

Upon his return to Vienna, Johann Georg Albrechtsberger, Joseph Haydn, and Antonio Salieri served as his teachers. An illustrious career in music ensued. Yet, Hummel's disciplined and clean Clementi-style technique, and his balanced classicism, opposed him to the rising school of tempestuous bravura displayed by the likes of Liszt. Composing less and less, but still highly respected and admired, Hummel died peacefully in Weimar in 1837.
$800 - $1,200

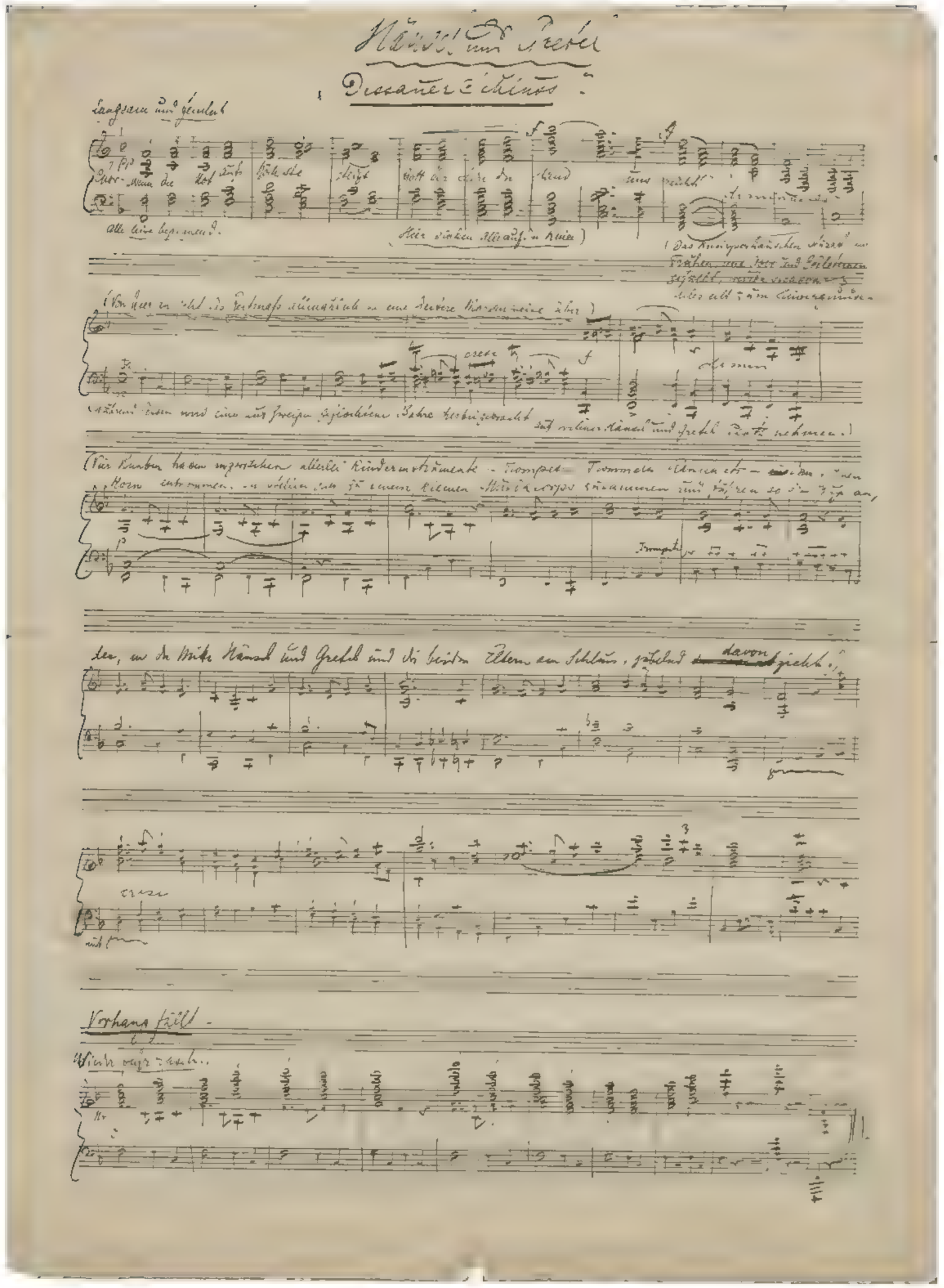
77. Humperdinck, Engelbert. Photograph inscribed and signed ("E Humperdinck Boppard, sommer 1909"), (5.75 x 4 in.; 146 x 102 mm.), Boppard, Germany, summer 1909.

A fine photograph of Humperdinck by E. Bieber of Berlin and Hamburg.
$500 - $700



78. Humperdinck, Engelbert. Autograph musical quotation signed ("E Humperdinck"), 1page (3.75 x 6.37 in.; 95 x 162 mm.), [no place, ca. 1912]. The quotation and signature appear to be previously a part of a guest book as there is an autograph sentiment by one Cicely Gleeson-White on the verso as well as a fragment of another autograph sentiment; mounting remnants on verso.

A fine autograph musical quotation.
$500 - $700



79. Humperdinck Engelbert. Autograph music from the composer's renowned *Hansel and Gretel,* on a single (14 x 10.25 in.; 348 x 256 mm.) 12–stave system page on 16–stave paper; marginal splits to horizontal and vertical folds, marginal fraying and light soling

Fine autograph music from Humperdinck's *Hansel and Gretel.*

Humperdinck composed the opera, *Hansel and Gretel,* in Frankfurt in 1891 and 1892. Th composer described it as a Märchenoper (fairy tale opera). The libretto was written by Humperdinck's sister, Adelheid Wette, based on the Grimm brothers' fairy tale "Hansel and Gretel." It is much admired for its folk music-inspired themes, one of the most famous being the "Abendsegen" (Evening Benediction) from act 2.

The idea for the opera was proposed to Humperdinck by his sister, who approached him about writing music for songs that she had written for her children for Christmas based on "Hansel and Gretel." After several revisions, the musical sketches and the songs were turned into a full-scale opera. The opera was first performed in Hoftheater in Weimar on 23 December 1893, conducted by Richard Strauss. It has been associated with Christmas since its earliest performances and today it is still most often performed during the holiday season.

$4,000 - $6,000

80. Ippolitov-Ivanov, Mikhail. Photograph inscribed and signed, (5.5 x 3.5 in.; 140 x 89 mm.); mounted on cardstock.

A fine photograph of the Russian composer in his later years.

Ippolitov-Ivanov's works include operas, orchestral music, chamber music and a large number of songs. His style is similar to that of his teacher, Rimsky-Korsakov. His orchestral suite *Caucasian Sketches* (Kavkazskiye Eskizi, 1894), includes the much-excerpted "Procession of the Sardar."
$300 - $500

81. Korngold, Erich Wolfgang. Photograph signed with musical quotation, (5.37 x 3.37 in.; 137 x 86 mm.).

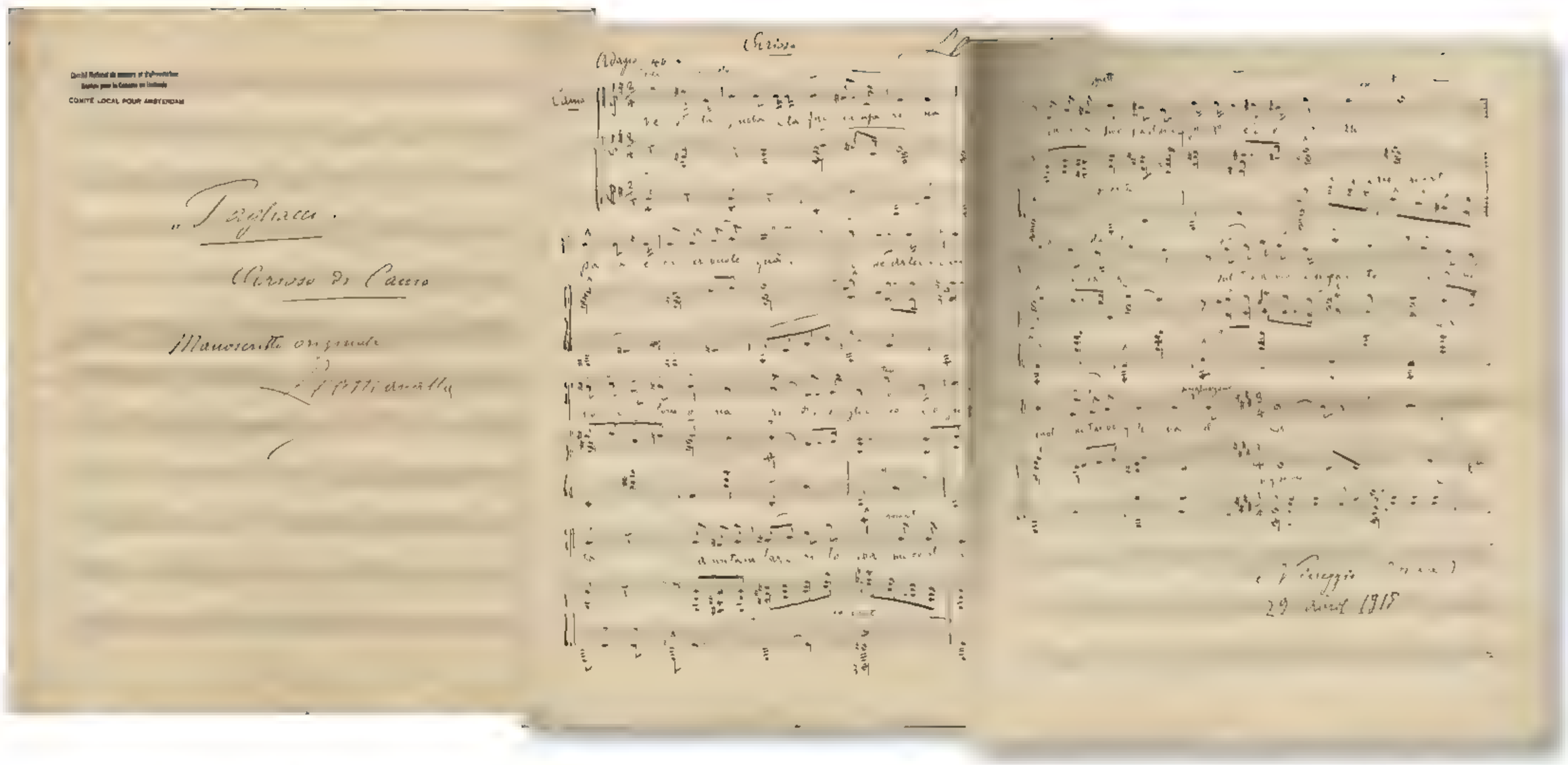
A photograph of a young Erich Korngold with one measure from his opera *Violanta*.

Violanta is a one-act opera by Korngold. The libretto is by the Austrian playwright Hans Müller-Einigen. It is Korngold's second opera, written when he was only seventeen years of age. Along with such composers as Max Steiner and Alfred Newman, Korngold is considered one of the founders of film music. Korngold's 1938 Academy Award for his score to *The Adventures of Robin Hood* marked the first time an Oscar was awarded to the composer rather than the head of the studio music department.
$600 - $800

82. Leoncavallo, Ruggero. Photograph signed boldly ("R. Leoncavallo") with inscription and musical quotation, in French, (9.87 x 8 in.; 251 x 203 mm.), New York, 14 December 1906; marginal light browning of mat.

A fine musical quotation from *Pagliacci*.

Leoncavallo inscribes the mat of a brooding image of himself by E. Rossi of Genoa: *To Mr. the Doctor Howard Whiteside fondly and with best wishes R. Leoncavallo New York 14-12-1906*. The composer pens the opening two bars of his most famous aria "Ridi Pagliaccio!" at the right central portion of the mat. *Pagliacci,* the tragic story of a jealous husband in a commedia del'arte troupe, had its premiere in Milan in 1892 and was an instant success.
$1,500 - $2,500



83. Leoncavallo, Ruggero. Autograph music signed twice ("Leoncavallo"), 3 pages (12.87 x 10.75 in.; 327 x 273 mm.) consisting of an autograph title page signed and two pages of manuscript music signed Viareggio, 29 April 1915; small brown stain on verso of third page.

The stunning autograph manuscript of "Vesti la giubba" from *Pagliacci*.

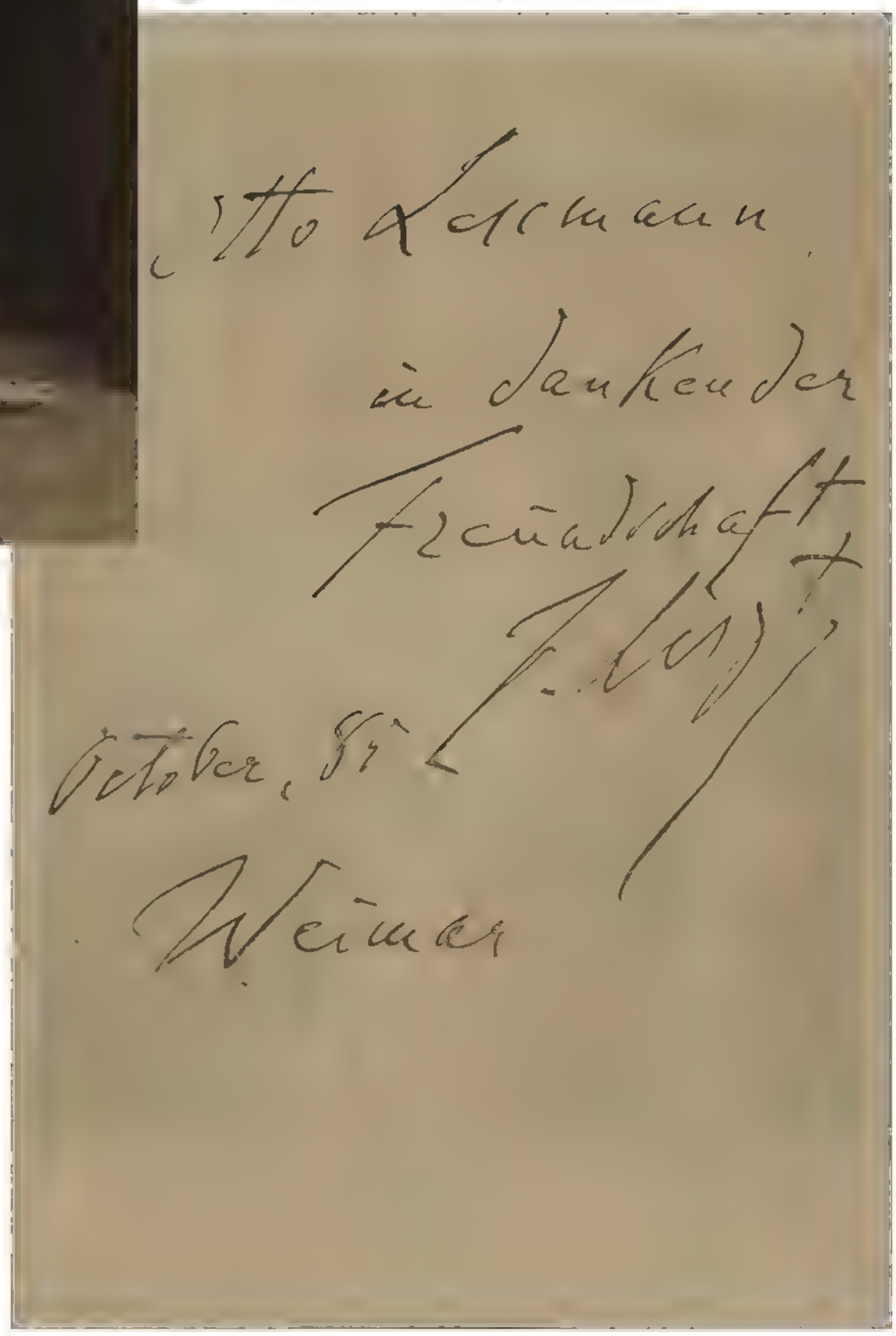
"Vesti la giubba" (Put on the costume) is the renowned tenor aria from Leoncavallo's 1892 opera *Pagliacci*. "Vesti la giubba" is sung at the conclusion of the first act, when Canio discovers his wife's infidelity, but must nevertheless prepare for his performance as Pagliaccio the clown because "the show must go on."

The aria is often regarded as one of the most moving in the operatic repertoire of the time. The pain of Canio is portrayed in the aria and exemplifies the entire notion of the "tragic clown": smiling on the outside but crying on the inside. This is still displayed today, as the clown motif often features the painted-on tear running down the cheek of the performer.

The lyrics included in the manuscript herewith begins with the second verse of the aria:

Vesti la giubba e la faccia infarina.
La gente paga, e rider vuole qua.
E se Arlecchin t'invola Colombina,
ridi, Pagliaccio, e ognun applaudirà!
Tramuta in lazzi lo spasmo ed il pianto
in una smorfia il singhiozzo e 'l dolor, Ah!
Ridi, Pagliaccio,
sul tuo amore infranto!
Ridi del duol, che t'avvelena il cor!
(Put on your costume and powder your face.
People pay, and they want to laugh.
And if Harlequin shall steal your Columbina,
laugh, clown, and everyone will cheer!
Turn your distress and tears into jest,
your pain and sobbing into a funny face – Ah!
Laugh, clown,
at your broken love!
Laugh at the grief that poisons your heart!)

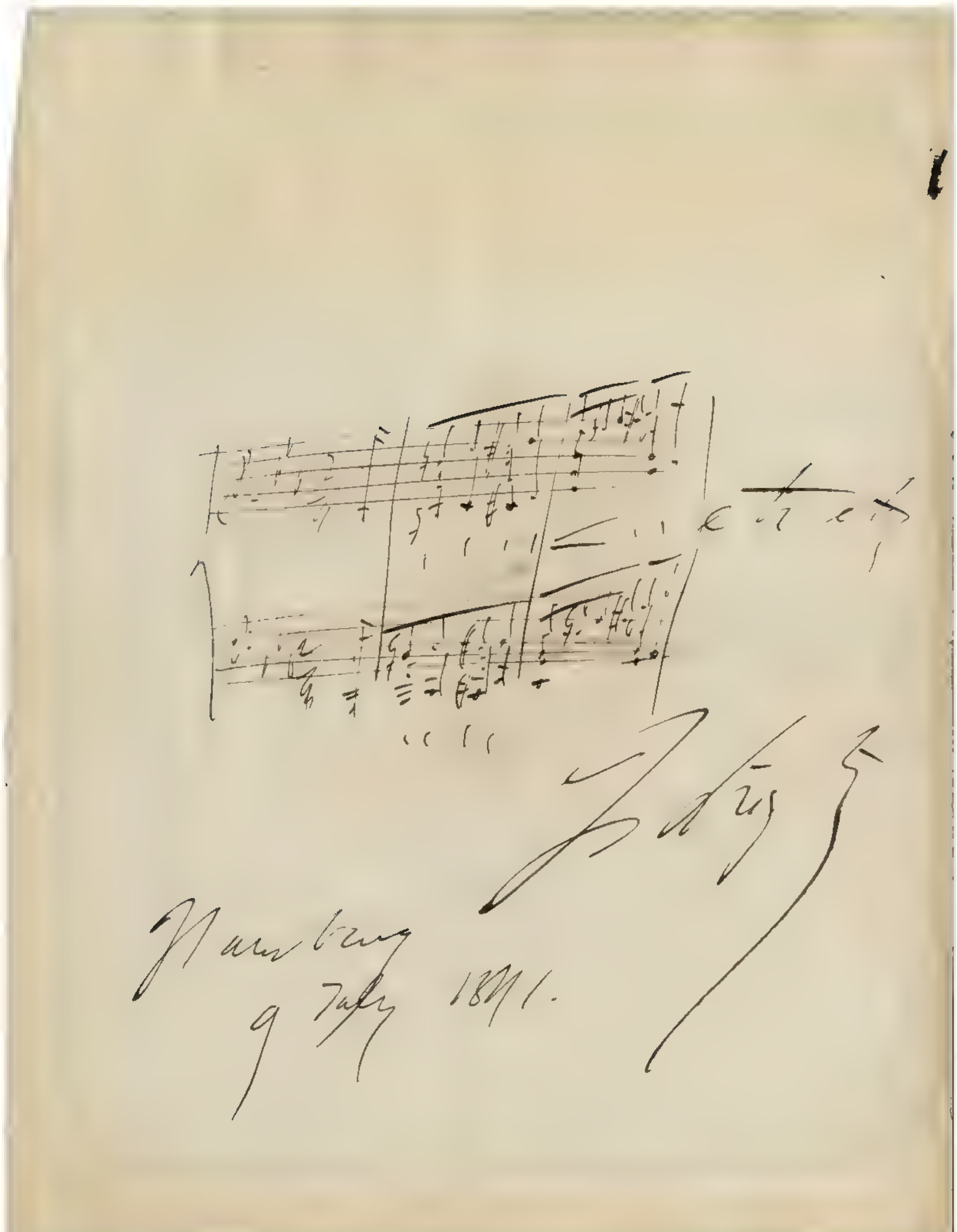
Pagliacci premiered at the Teatro Dal Verme in Milan on 21 May 1892, conducted by Arturo Toscanini, with Adelina Stehle as Nedda, Fiorello Giraud as Canio, Victor Maurel as Tonio, and Mario Ancona as Silvio. The UK premiere of Pagliacci took place at the Royal Opera House, Covent Garden in London on 19 May 1893. The US premiere followed a month later at Grand Opera House in New York on 15 June, while the Metropolitan Opera first staged the work on 11 December as a double-bill with *Orfeo ed Euridice*.
$10,000 - $15,000



84. Liszt, Franz. Photograph inscribed and signed on verso ("F. Liszt"), in German (6.37 x 4.25 in.; 162 x 108 mm.), Weimar, October [18]85, to the German composer and music critic, Otto Lessmann; reinforced on verso margins.

From one composer to another.

Liszt's inscription in full: *Otto Lessmann in gratitude for your friendship F. Liszt October, 85 Weimar.*

From 1881, Lessmann headed the Allgemeine deutsche Musikzeitung (German Music Newspaper), which he presided as editor-in-chief after 1885. In addition to numerous critical articles, essays, inter alia, and contributions for his own newspaper, Lessmann also wrote numerous pieces for other music publications.
$1,500 - $2,500

85. Liszt, Franz. Fine autograph musical quotation signed ("F Liszt"), 1 page (11.12 x 8.5 in.; 283 x 216 mm.), Hamburg, 9 July 1841; some light browning, skillful reinforcement to horizontal folds on verso.

A large musical quotation boldly signed and dated, *F. Liszt Hamburg 9 July 1841* being three measures in E-flat major.

Liszt gained renown in Europe during the early nineteenth century for his virtuosic skill as a pianist. He was said by his contemporaries to have been the most technically advanced pianist of his age, and in the 1840s he was considered by some to be perhaps the greatest pianist of all time. Liszt was also a well-known and influential composer, piano teacher and conductor. He was a benefactor to other composers, including Richard Wagner, Hector Berlioz, Camille Saint-Saëns, Edvard Grieg and Alexander Borodin.

As a composer, Liszt was one of the most prominent representatives of the "Neudeutsche Schule" (New German School). He left behind an extensive and diverse body of work in which he influenced his forward-looking contemporaries and anticipated some twentieth-century ideas and trends. Some of his most notable contributions were the invention of the symphonic poem, developing the concept of thematic transformation as part of his experiments in musical form and making radical departures in harmony. He also played an important role in popularizing a wide array of music by transcribing it for piano.
$3,000 - $5,000

86. Liszt, Franz. Carte-de-visite photograph signed on recto ("F. Liszt") and inscribed and signed on verso ("F L") , in German, (4 x 2.37 in.; 102 x 60 mm.), [no place, no date].

A fine photograph of the elderly Liszt.

The photograph, by Friedrich Hertel of Weimar, is warmly inscribed to Gustav Walter on the verso.
$2,000 - $3,000

87. Mahler, Gustav. Carte-de-visite photograph inscribed with an autograph poem and signed, in German (4.12 x 2.62 in.; 105 x 67 mm.); some browning, light soiling, mounting remnants on verso not affecting any text.

A handsome photograph of Gustav Mahler with an autograph poem signed on verso.

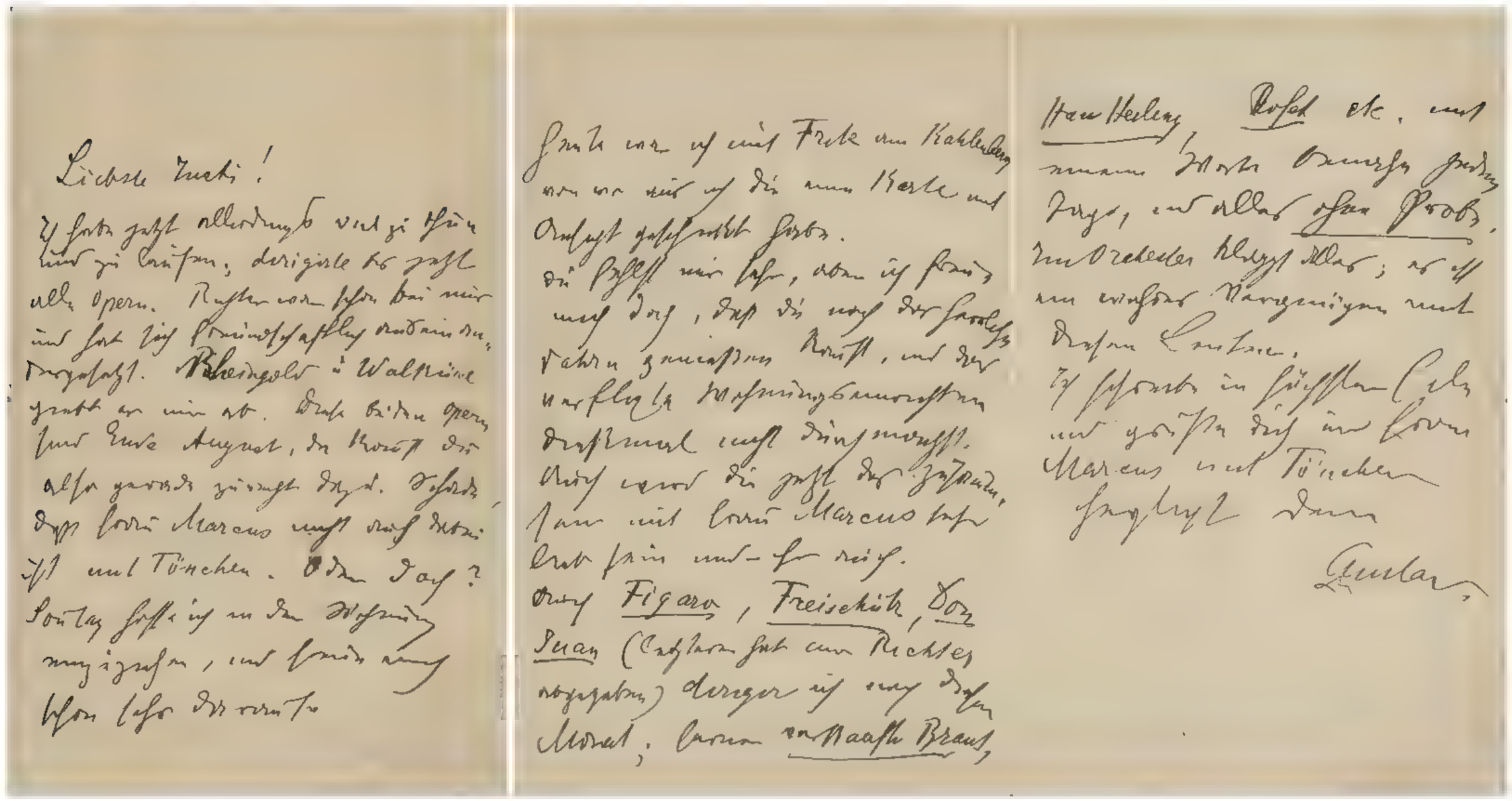
The photograph by Gebrüder Staeger of Jelau portrays a young Gustav Mahler. The poem on verso by the late-Romantic composer, in full:

Daß Karl oft an mich dank!
Dieß Bildniß ich ihm schenk!;
und mit dem Conterfei
Schenk' ich mich selbst dabei.
Wär' dieß nicht wahr: Ein grosser Prahler
war dann der Kleine
Gustav Mahler

Translation:

As Karl often remembers me
This picture I present him
And with the likeness
Present myself as well
Were this not true: a great braggart
would be little Gustav Mahler

A rare early photograph with charming poetical inscription by the young Mahler to a dear friend
$15,000 - $25,000



88. Mahler, Gustav. Autograph letter signed ("Gustav"), 3 pages, (8 x 5 in.; 203 x 127 mm.), [Vienna, May-July 1897]; with integral blank, mounting remnants on top margin of first page not affecting any characters.

Gustav Mahler shows his excitement about his new appointment to the Vienna Hofoper.

Mahler writes in full: *Dear Justi, I have now lots to do and to run around. Until now I conducted all the operas. Richter came already to visit me and we came to terms in a friendly way. He gives me to conduct Reingold and Walkure. These two operas will be at the end of August. You will get here in time for this! Sunday I hope to move into the new apartment and I am very happy about it. Today I was with Frick on the Kahlenberg, from there I have sent you a picture postcard. I am missing you very much but I am glad that you can enjoy your best years.*
Also you will like very much now the company of Mrs. Marcus and she will like your company. Still this month I am conducting Figaro, Freischutz, Don Juan. (The last one I have to give to Richter to conduct.) I am learning Verkaufte Braut, Hans Heilin Profet, etc. With new works on every day and all without rehearsal. In the orchestra all goes well. It really is a pleasure with these people. I am writing in the greatest haste and send you and Mrs. Marcus and Toncher my regards, heartily your Gustav

Mahler's post at the Hamburg Stadttheater was as chief conductor, subordinate to the director, Bernhard Pohl (known as Pollini) who retained overall artistic control. Pollini was prepared to give Mahler considerable leeway if the conductor could provide commercial as well as artistic success. This Mahler did in his first season, when he conducted Wagner's *Tristan und Isolde* for the first time and gave acclaimed performances of the same composer's *Tannhäuser* and *Siegfried* Another triumph was the German premiere of Tchaikovsky's Eugene Onegin.

At the Stadttheater Mahler introduced numerous new operas: Verdi's *Falstaff*, Humperdinck's *Hänsel und Gretel*, and works by Smetana. He was forced to resign his post, however, after poor financial returns and an ill-received interpretation of his re-scored Beethoven's *Ninth Symphony*. Mahler had made it clear that his ultimate goal was an appointment in Vienna, and from 1895 onward was maneuvering, with the help of influential friends, to secure the directorship of the Vienna Hofoper. He overcame the bar that existed against the appointment of a Jew to this post by what may have been a pragmatic conversion to Roman Catholicism in February 1897. Two months later Mahler was appointed to the Hofoper, provisionally as a staff conductor with the title of Kapellmeister.

As he waited for the Emperor's confirmation of his directorship, Mahler shared duties as a resident conductor with Joseph Hellmesberger Jr. and Hans Richter, an internationally renowned interpreter of Wagner and the conductor of the original Ring cycle at Bayreuth in 1876. Director Wilhelm Jahn had not consulted Richter about Mahler's appointment; Mahler, sensitive to the situation, wrote Richter a complimentary letter expressing unswerving admiration for the older conductor. Subsequently the two were rarely in agreement, but kept their divisions private. It is most likely that this letter was written in Vienna somewhere around May - July of 1897 just as Mahler settled into his new position at the Vienna Hofoper, provisionally as a staff conductor with the title of Kapellmeister. His mention of Hans Richter's visit clearly indicates Mahler's earlier thoughtful and calculated letter to the elder conductor worked its magic.
$6,000 - $8,000

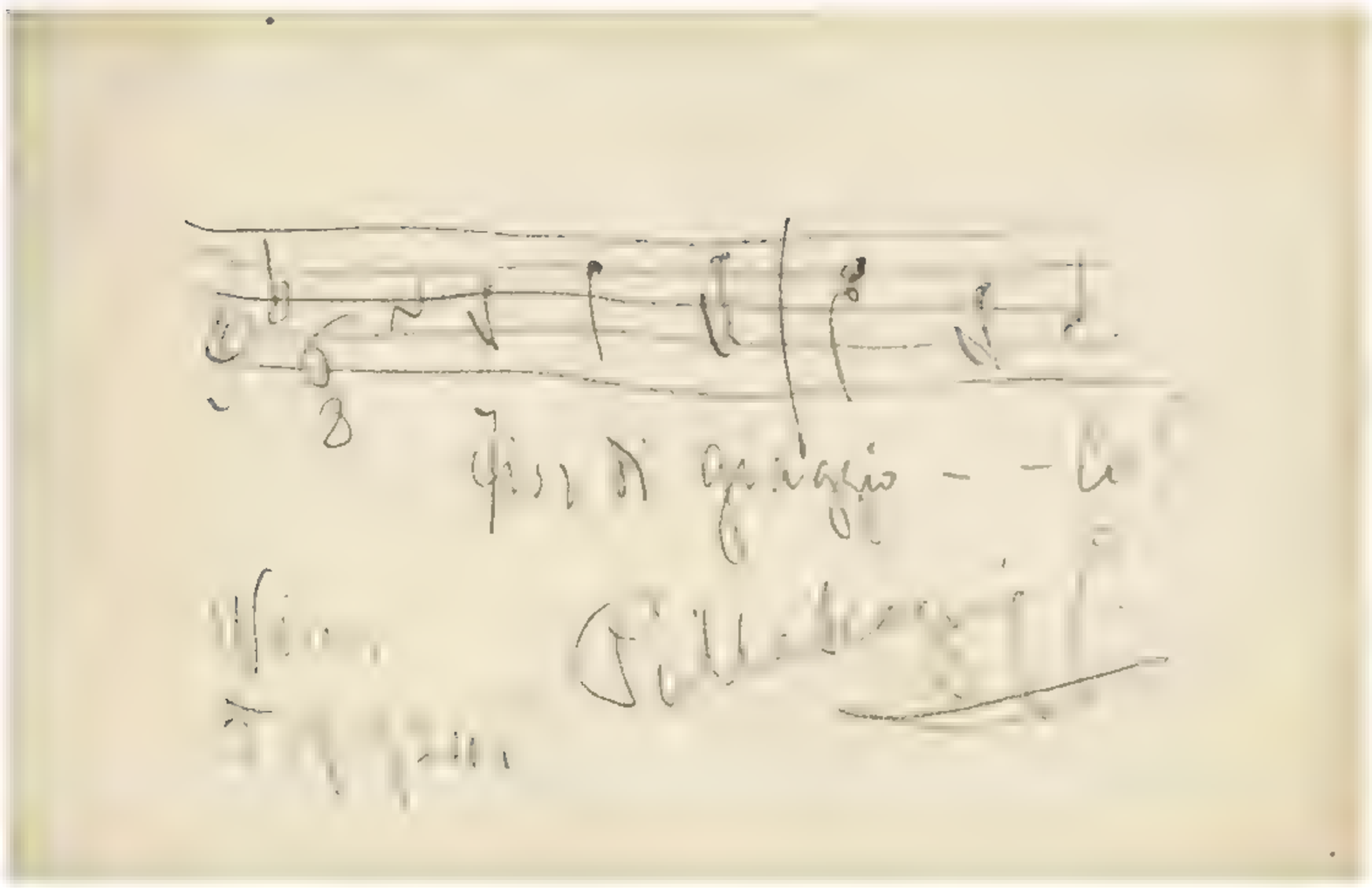
89. Mahler, Gustav. Postcard photograph signed, (5.37 x 3.37 in.; 137 x 86 mm.), [no place, very late 1880s early 1890s]; in pristine condition.

A fine image of the young Gustav Mahler with a large, bold signature.

The postcard photograph produced by Breitkopf & Härtel depicts a handsome, young Mahler around the time he completed his *First Symphony.* Finished in 1888, at the height of his relationship with Marion von Weber, Mahler's *First Symphony* reflects the intensity of his feelings at the time. Originally, the music was written as a five-movement symphonic poem with a descriptive programme.
$15,000 - $25,000

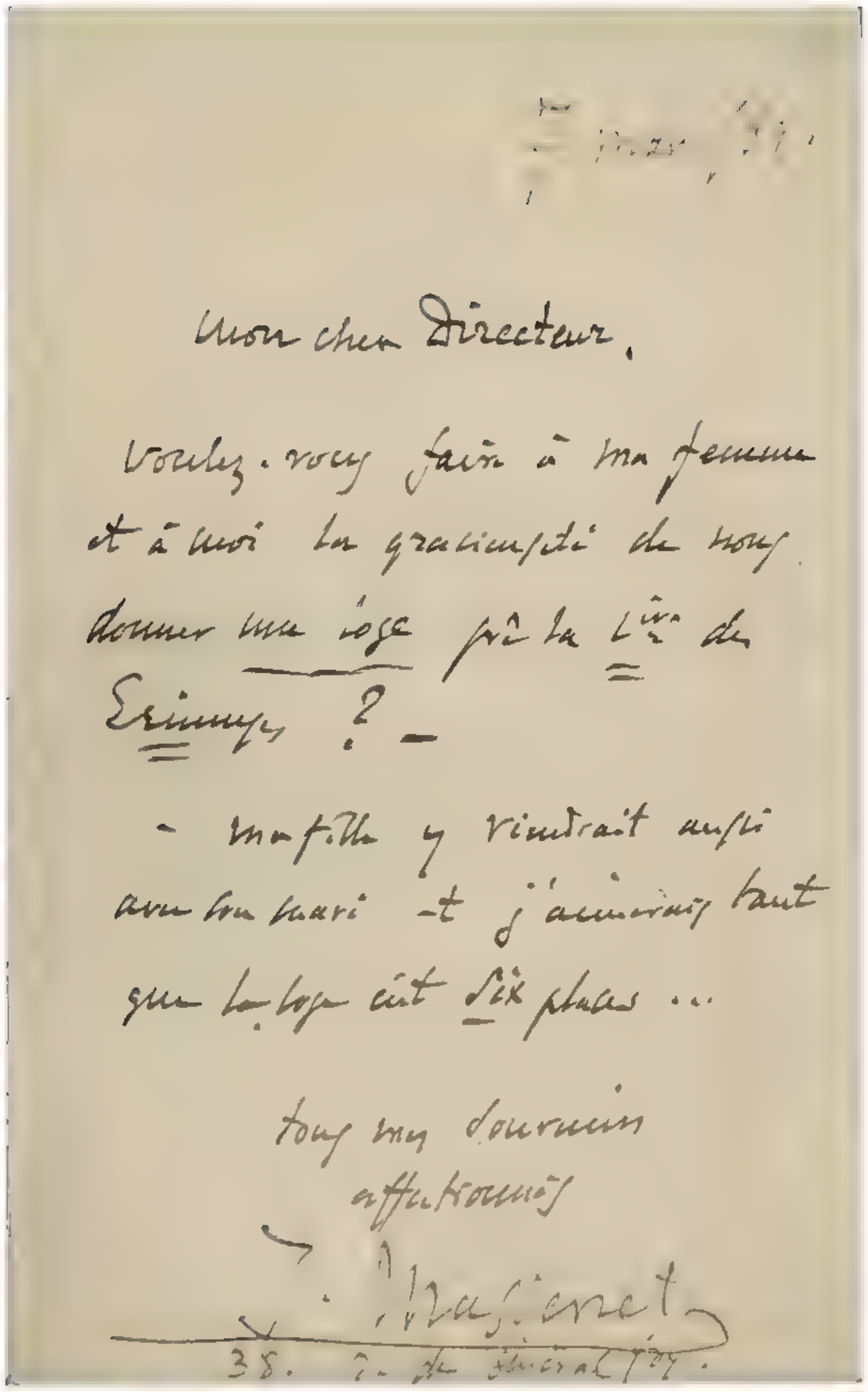
90. Mascagni, Pietro. Postcard photograph signed, (5.62 x 3.5 in.; 143 x 89 mm.), [no place, no date], addressed on verso to *Sr. E. H. Guilani , Alvares 2441, Capital;* light browning on verso.

A postcard photograph of the three great Italian opera composers, Alberto Franchetti, Pietro Mascagni and Giacomo Puccini boldly signed by Mascagni.
$300 - $500



91. Mascagni, Pietro. Autograph musical quotation signed ('P. Mascagni"), in pencil, (3.5 x 5.5 in.; 89 x 140 mm.),Vienna, 5 September 1892. Accompanied by postcard photograph of Mascagni.

Mascagni writes out two bars from Lola's Aria from *Cavalleria Rusticana*. Mascagni's 1890 masterpiece, *Cavalleria rusticana*, caused one of the greatest sensations in opera history and single-handedly ushered in the Verismo movement in Italian dramatic music. *Cavalleria rusticana* is an opera in one act by the great Italian composer to an Italian libretto by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from a play and short story written by Giovanni Verga. Considered one of the classic verismo operas, it premiered on 17 May 1890, at the Teatro Costanzi in Rome. Since 1893, it has often been performed in a so-called "Cav/Pag" double-bill with *Pagliacci* by Ruggero Leoncavallo. At the time of Mascagni's death in 1945, the opera had been performed more than 14,000 times in Italy alone.
$800 - $1,200


Mon cher Directeur,

Voulez-vous faire à ma femme
et à moi la gracieuseté de vous
donner une loge pr la 1re de
Esclarmonde ? –

– ma fille y viendrait aussi
avec son mari – et j'aimerais tant
que la loge eût six places ...

Tout mon dévouement
affectueux

J. Massenet

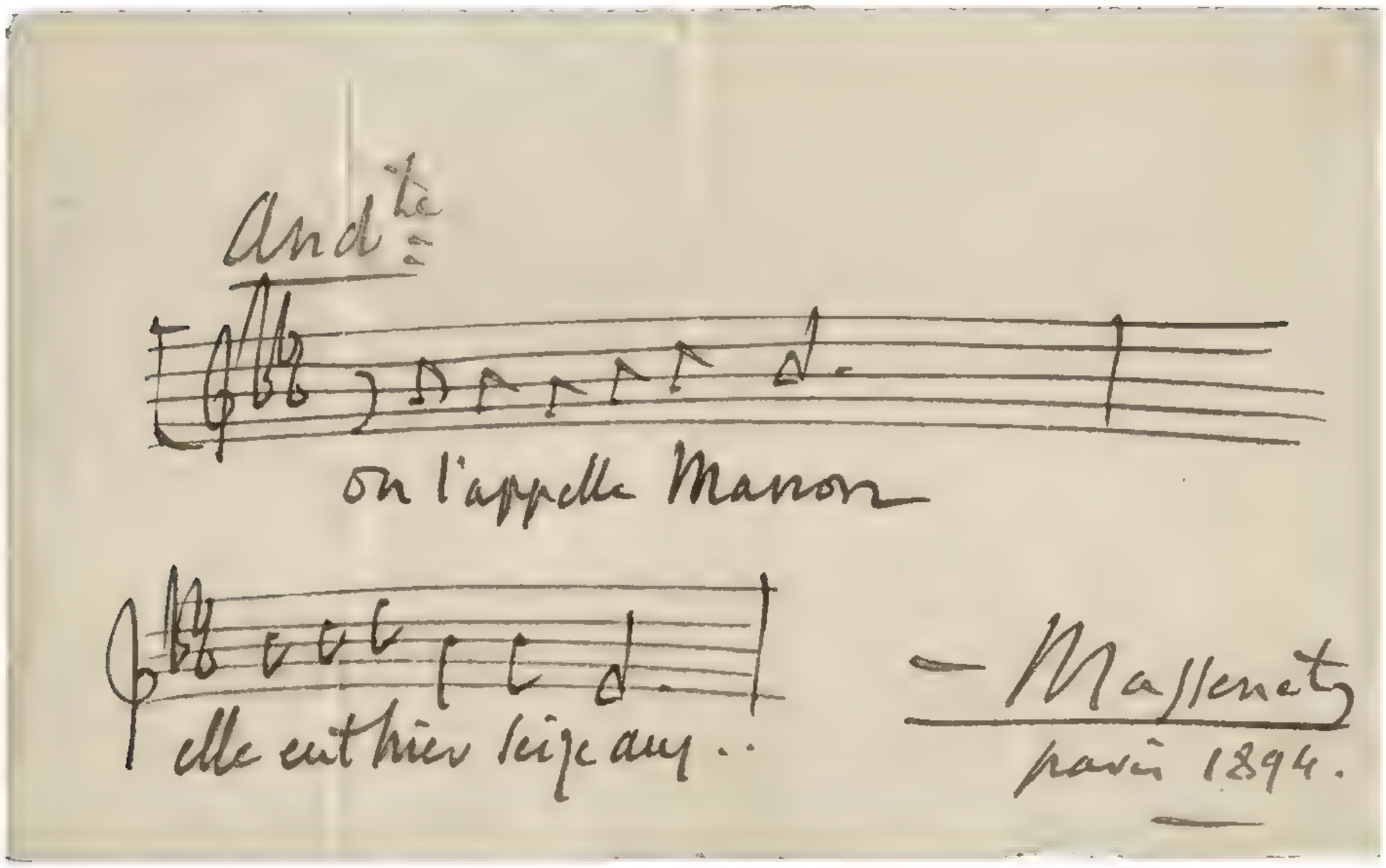
38. r. de Clichy [9e].

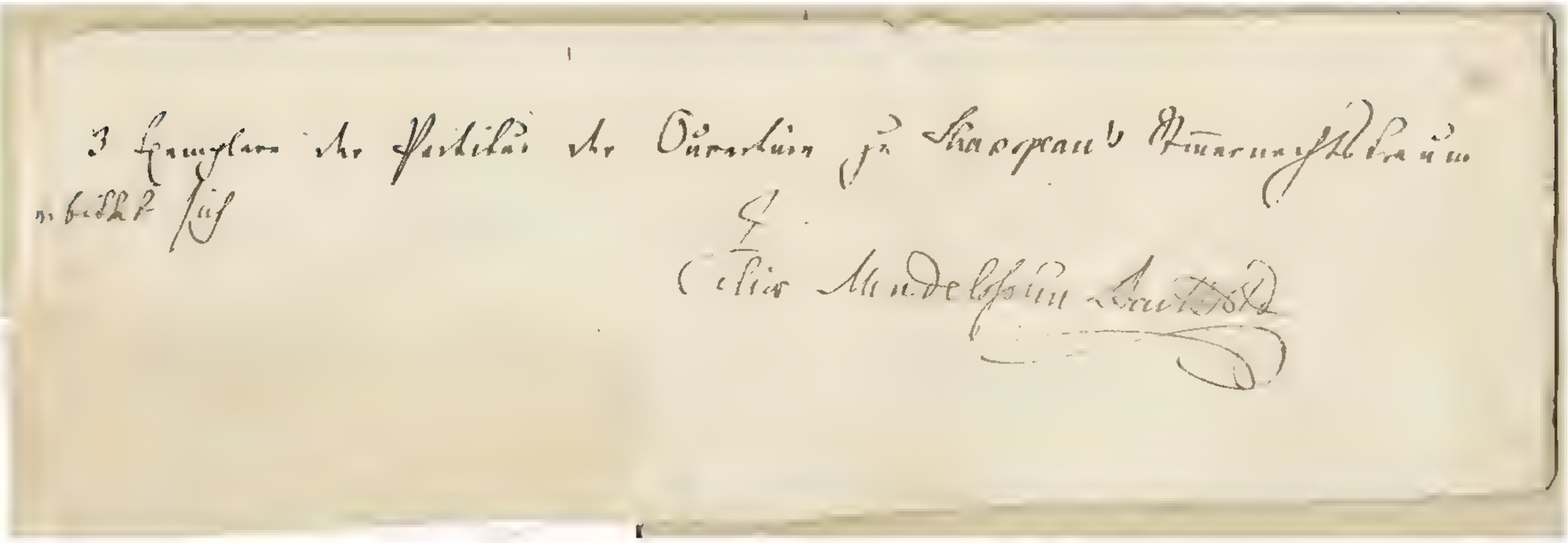
92. Massenet, Jules. Autograph musical quotation signed ("Massenet"), (4.5 x 7.12 in.; 114 x 181 mm.), Paris, 1894.

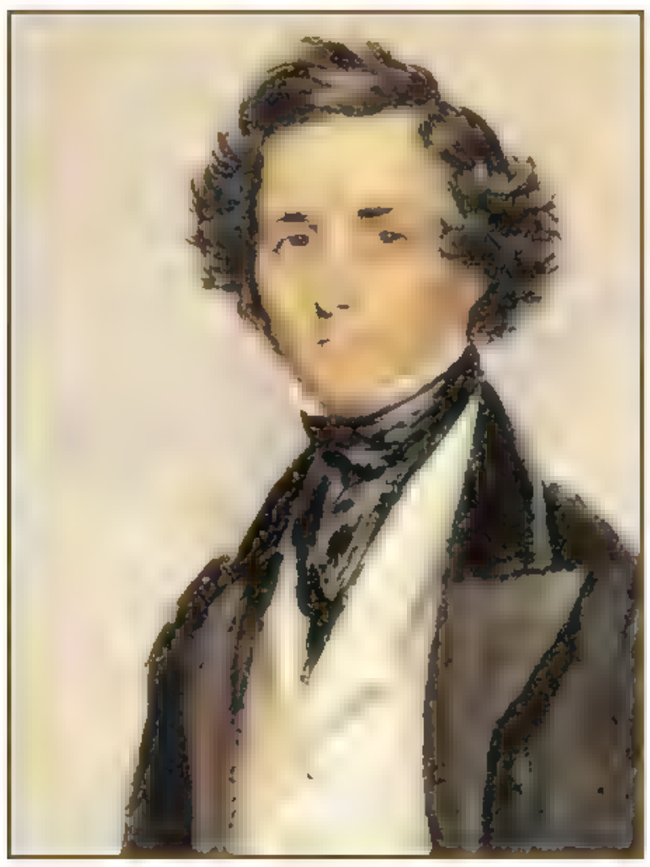
A fine autograph musical quotation from his opera *Manon*, being two bars from the second act. Massenet's Manon is an opéra comique in five acts to a French libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel L'histoire du chevalier des Grieux et de Manon Lescaut by the Abbé Prévost. It was first performed at the Opéra-Comique in Paris on 19 January 1884. It is the French composer's best known opera.

Together with:

Autograph letter signed ("J. Massenet"), in French, 1 page, (7 x 4 in.; 178 x 102 mm.), [Paris], 7 March 1890 to *Mon cher Directeur,* requesting a box that would accommodate six: Massenet, his wife, another couple and his daughter and son-in-law.
$1,200 - $1,800







93. Mendelssohn-Bartholdy, Felix. Portion of an autograph letter signed, in German, (2.62 x 7.87 in.; 67 x 200 mm.); permanently mounting to card stock.

Mendelssohn requests corrections to his score of the *Overture* of Shakespeare's *A Midsummer Night's Dream*.

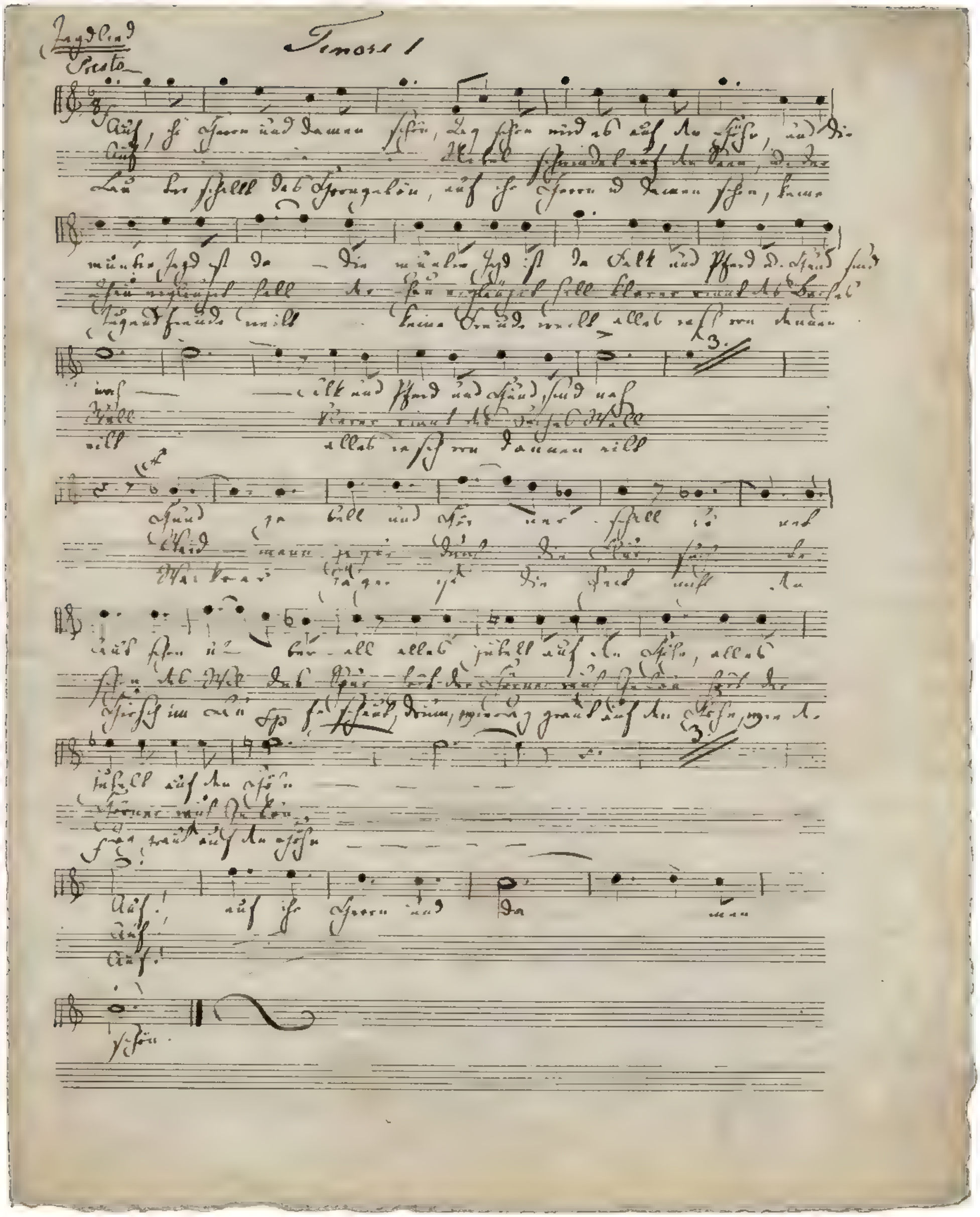
The fragment of the autograph letter: *3 corrections to the score of the overture of Shakespeare's A Midsummer Night's Dream . . . Felix Mendelssohn-Bartholdy.*

Mendelssohn wrote the *Overture* in E major, Op. 21, at just over 17 years of age (it was finished on 6 August 1826), and George Grove called it "the greatest marvel of early maturity that the world has ever seen in music." It was written as a concert overture, not associated with any performance of the play. The *Overture* was written after Mendelssohn had read a German translation of the play in 1826. The translation was by August Wilhelm Schlegel, with help from Ludwig Tieck. There was a family connection as well: Schlegel's brother Friedrich married Felix Mendelssohn's aunt Dorothea.

While a romantic piece in atmosphere, the *Overture* incorporates many classical elements, being cast in sonata form and shaped by regular phrasings and harmonic transitions. The piece is also noted for its striking instrumental effects, such as the emulation of scampering 'fairy feet' at the beginning and the braying of Bottom as an ass. Heinrich Eduard Jacob, in his biography of the composer, said that Mendelssohn had scribbled the chords after hearing an evening breeze rustle the leaves in the garden of the family's home.

Following the first theme in the parallel relative minor (E minor) representing the dancing fairies, a transition (the royal music of the court of Athens) leads to a second theme, that of the lovers. A final group of themes, suggesting the craftsmen and hunting calls, closes the exposition. The fairies dominate most of the development section and ultimately have the final word in the coda, just as in Shakespeare's play.

The *Overture* was premiered in Stettin on 20 February 1827, at a concert conducted by Carl Loewe. Mendelssohn had turned 18 just over two weeks earlier. He had to travel 80 miles through a raging snowstorm to get to the concert, which was his first public appearance. Loewe and Mendelssohn also appeared as soloists in Mendelssohn's *Concerto* in A-flat major for 2 pianos and orchestra, and Mendelssohn alone was the soloist for Carl Maria von Weber's *Konzertstück* in F minor. After the intermission, he joined the first violins for a performance of Beethoven's *Ninth Symphony*.

The first British performance of the *Overture* was conducted by Mendelssohn himself, on 24 June 1829, at the Argyll Rooms in London, at a concert in benefit of the victims of the floods in Silesia, and played by an orchestra that had been assembled by Mendelssohn's friend Sir George Smart.
$8,000 - $12,000

94. Mendelssohn-Bartholdy, Felix. Autograph music unsigned (11.75 x 9.5 in.; 298 x 241 mm.), [no place, November 1837], 15-stave system on 16-stave paper; very slight marginal browning, mounting remnants on verso.

The autograph manuscript of Mendelssohn's "Jägerlied: Auf, ihr Herrn und Damen schön!" Op. 120, no.1.

"Jägerlied: Auf, ihr Herrn und Damen schön!"—a part-song for four male voices a cappella (1837–1847) published posthumously as Op. 120, no.1, is based upon a poem by Sir Walter Scott. Its text brings to mind images of "The Lady of the Lake," and by association, the Ossianic poems. In the present manuscript, Mendelssohn here achieves his most romantic expression and captures forcefully the exotic. Without a doubt, his hunting song is a testament to the composer's ever-fertile imagination.

An extraordinarily rare and beautifully preserved manuscript by one of the most popular composers of the Romantic era.
$20,000 - $30,000

95. Moscheles, Ignaz. Autograph music signed ("I. Moscheles"), (7 x 9.37 in.; 178 x 238 mm.), London, 30 January 1868; cloth mounting remnant at top margin.

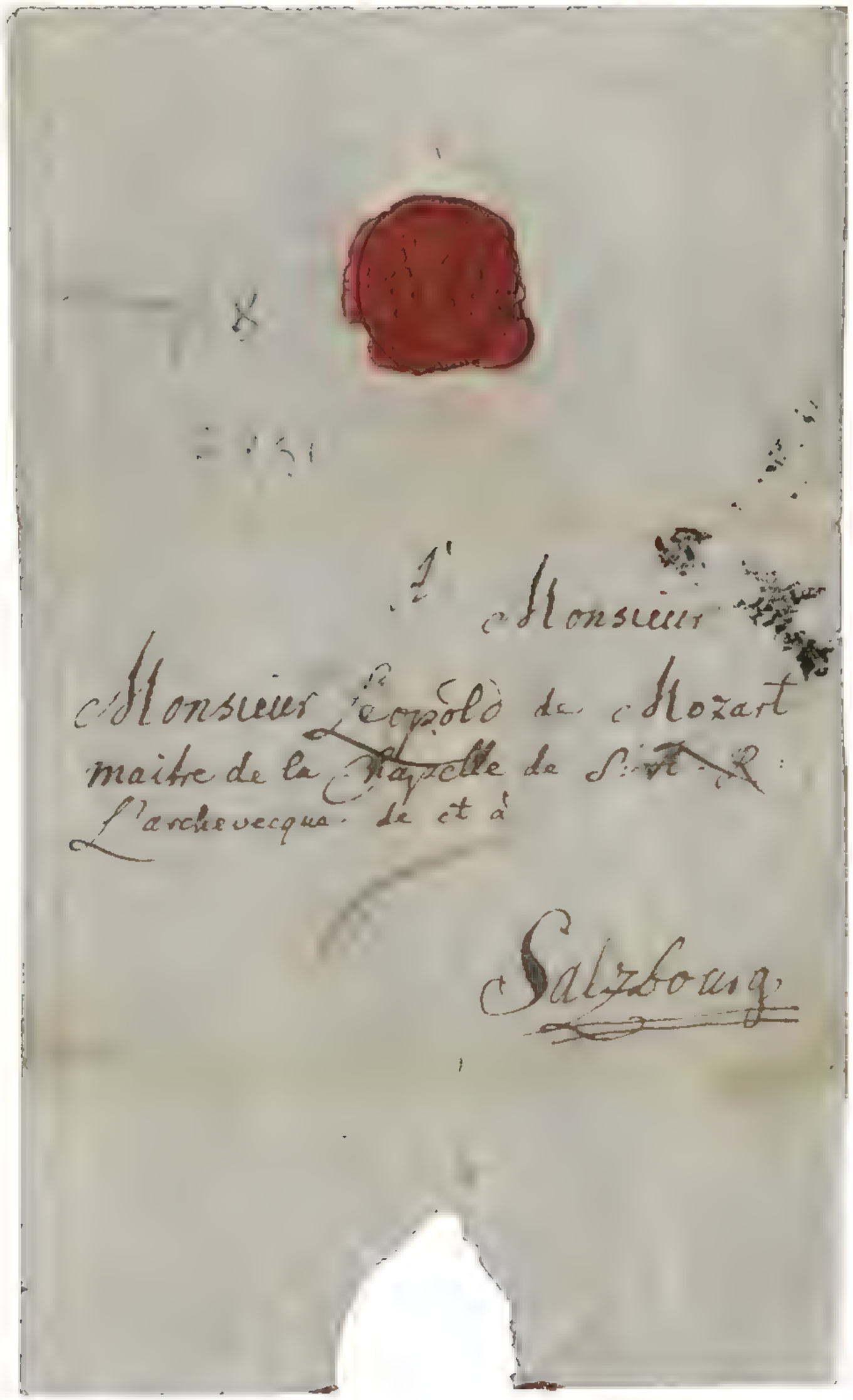
A lengthy autograph musical quotation signed, being libretto and piano accompaniment of six bars of music from the composer's Op. 97 "Das Reh im Herbste."

Together with:

Carte-de-visite photograph, (4.12 x 2.5 in.; 105 x 64 mm.), London, [circa 1860], by Mayall of 224 Regent Street of Moscheles seated in a chair holding a composition at a table.

A fine pair of items immortalizing the Bohemian composer and piano virtuoso. After his early years in Prague, Moscheles was based initially in London, and later at Leipzig. It was in Leipzig where he succeeded his close friend and sometime pupil, Felix Mendelssohn-Bartholdy, as head of the Conservatoire.

$1,200 - $1,800



96. Mozart, Wolfgang Amadeus. Autograph envelope, in French, (7.25 x 4.37 in.; 184 x 111 mm.), [Vienna, 8 January 1783?], addressed to his father ("Monsieur Leopold de Mozart maître de la Chapelle de S.A.R. L'archevecque de et à Salzbourg"); with elaborate red wax seal and seal tear, mounting remnant on verso.

A rare and fine example of the elegant handwriting of Wolfgang Amadeus Mozart.

Mozart left home and his father in Salzburg in 1781. In March of that year, Archbishop von Colloredo, who was attending the accession of Joseph II to the Austrian throne, summoned Mozart to Vienna. The Archbishop's cool reception toward Mozart offended him. He was treated as a mere servant, quartered with the help, and forbidden from performing before the Emperor for a fee equal to half his yearly salary in Salzburg. A quarrel ensued and Mozart offered to resign his post. The Archbishop refused at first, but then relented with an abrupt dismissal and physical removal from the Archbishop's presence. Mozart decided to settle in Vienna as a freelance performer and composer and for a time lived with friends at the home of Fridolin Weber.

Mozart quickly found work in Vienna, taking on pupils, writing music for publication, and playing in several concerts. He also began writing an opera *Die Entführung aus dem Serail* (The Abduction from the Seraglio). In the summer of 1781, it was rumored that Mozart was contemplating marriage to Fridolin Weber's daughter, Constanze. Knowing his father would disapprove of the marriage and the interruption in his career, young Mozart quickly wrote his father denying any idea of marriage. But by December, he was asking for his father's blessings. While it's known that Leopold disapproved, what is not known is the discussion between father and son as Constanze apparently is said to have destroyed Leopold's letters. Later correspondence from Wolfgang, however indicated that he and his father disagreed considerably on this matter. He was in love with Constanze and the marriage was being strongly encouraged by her mother, so in some sense, he felt committed. The couple was finally married on August 4, 1782. In the meantime, Leopold did finally consent to the marriage. Biographers differ on the extent that Leopold, if at all, later snubbed Constanze, during her visit with Wolfgang (July – October 1783) to Salzburg but most surmise the visit was not entirely happy.

As 1782 turned to 1783, Wolfgang Amadeus Mozart became enthralled with the work of Johannes Sebastian Bach and George Frederic Handel and this, in turn, resulted in several compositions in the Baroque style and influenced much of his later compositions, such as passages in *Die Zauberflote* (The Magic Flute) and the finale of Symphony Number 41. During this time, Mozart met Joseph Haydn and the two composers became admiring friends. When Haydn visited Vienna, they sometimes performed impromptu concerts with string quartets. Between 1782 and 1785 Mozart wrote six quartets dedicated to Haydn.

The envelope herewith was most likely written by Mozart after his marriage to Constanze and before his visit to his father in Salzburg with his new wife.

$50,000 - $75,000

97. Mozart, Wolfgang Amadeus. Autograph manuscript of part of the Serenade in D major for orchestra ("Antretter"), K.185 (167a) the working manuscript of the third movement "Allegro" leaf 34, scored for an orchestra of two oboes, two horns and strings and solo violin, executed in brown ink on a single 8-stave system per page, containing a few corrections and alterations.

2 pages, small oblong 4to, (6.37 x 8.5 in.; 162 x 216 mm.) on 10-stave "Klein Querformat" paper. Tyson watermark 31, pagination number "79" and foliation number "34" in pencil, both possibly in the hand of Leopold Mozart, at the upper right-hand corner of the recto, [probably Salzburg, 1773]; in pristine condition.

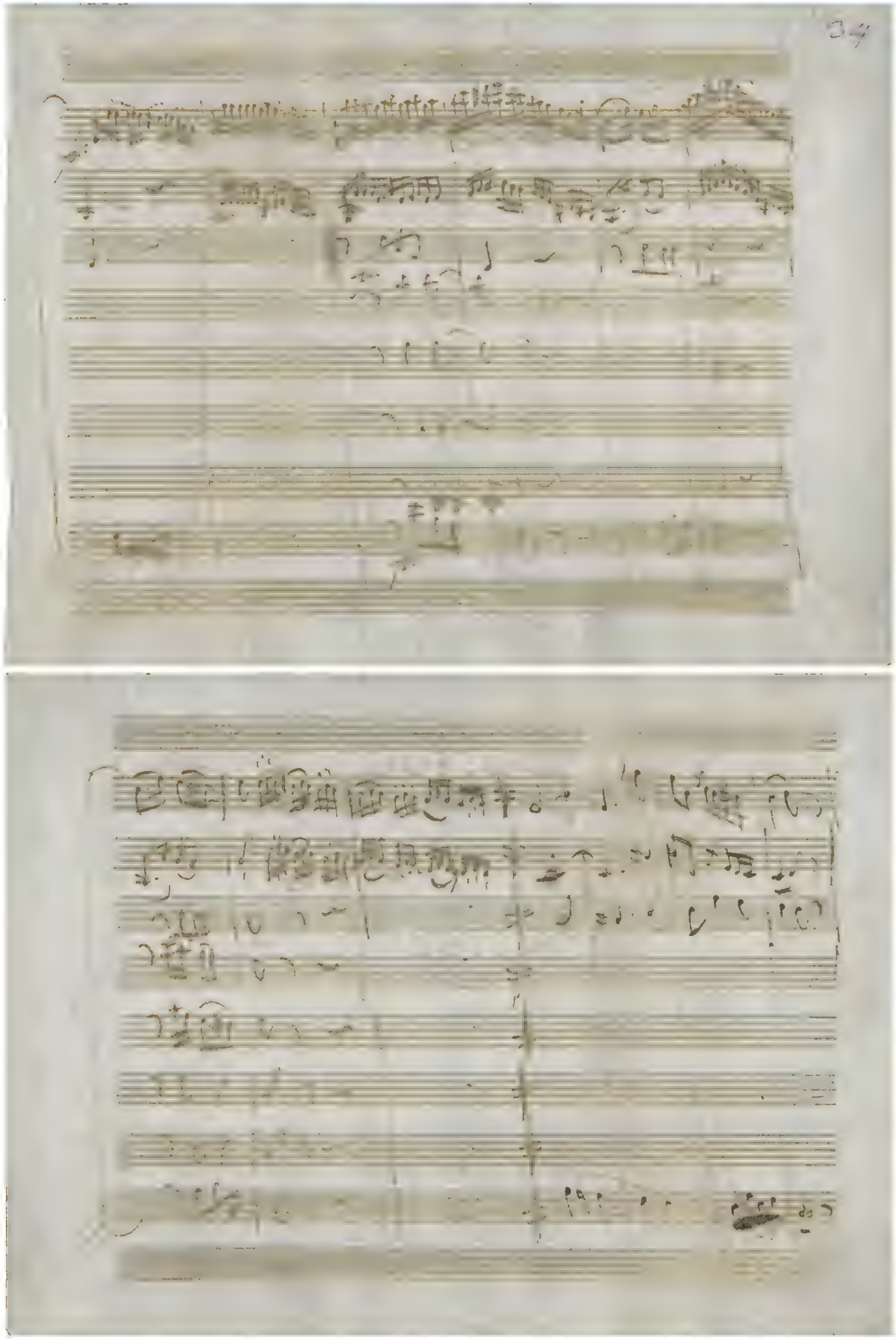
A magnificent leaf from one of Mozart's most attractive Salzburg works, the Serenade in D For Orchestra. K.185.

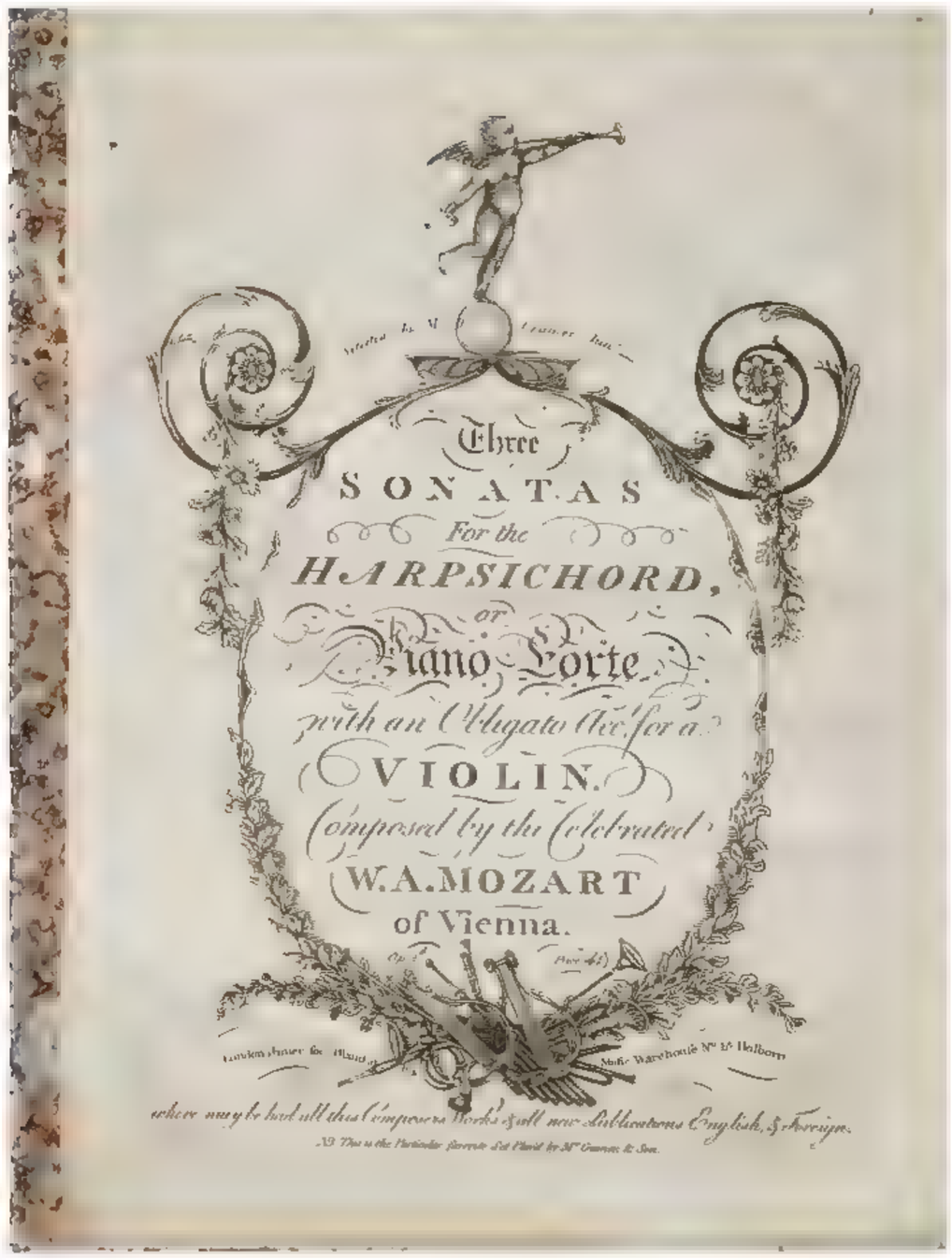
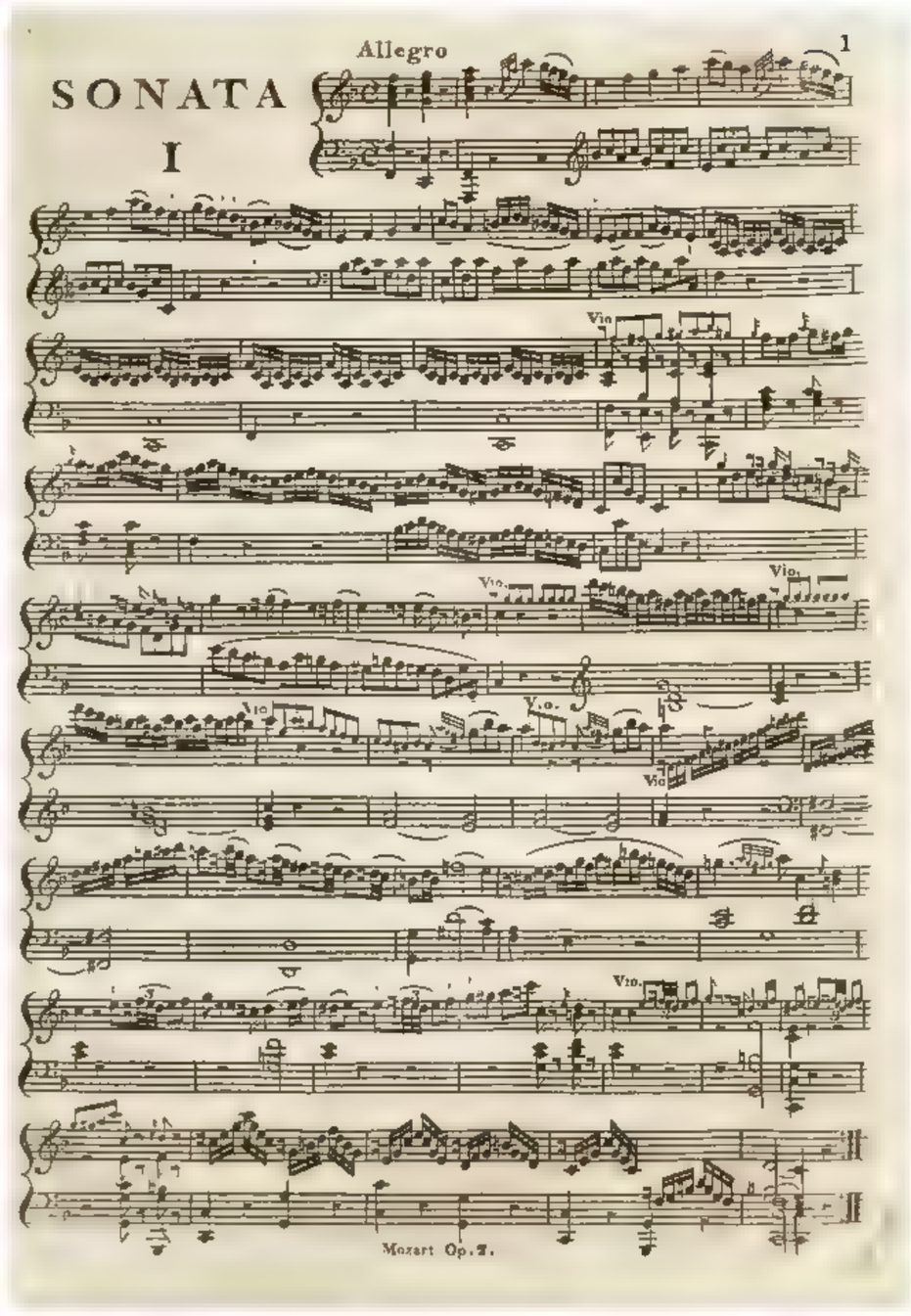
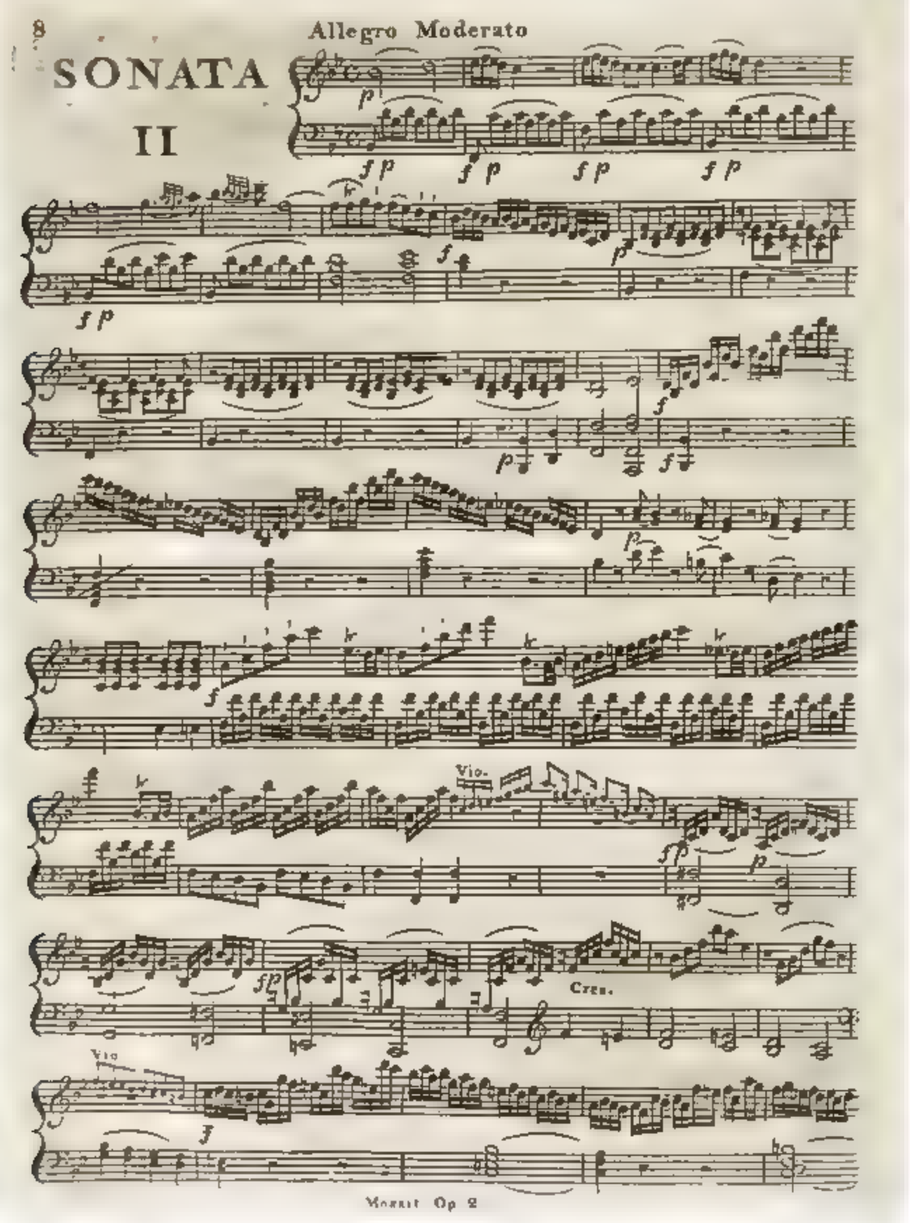
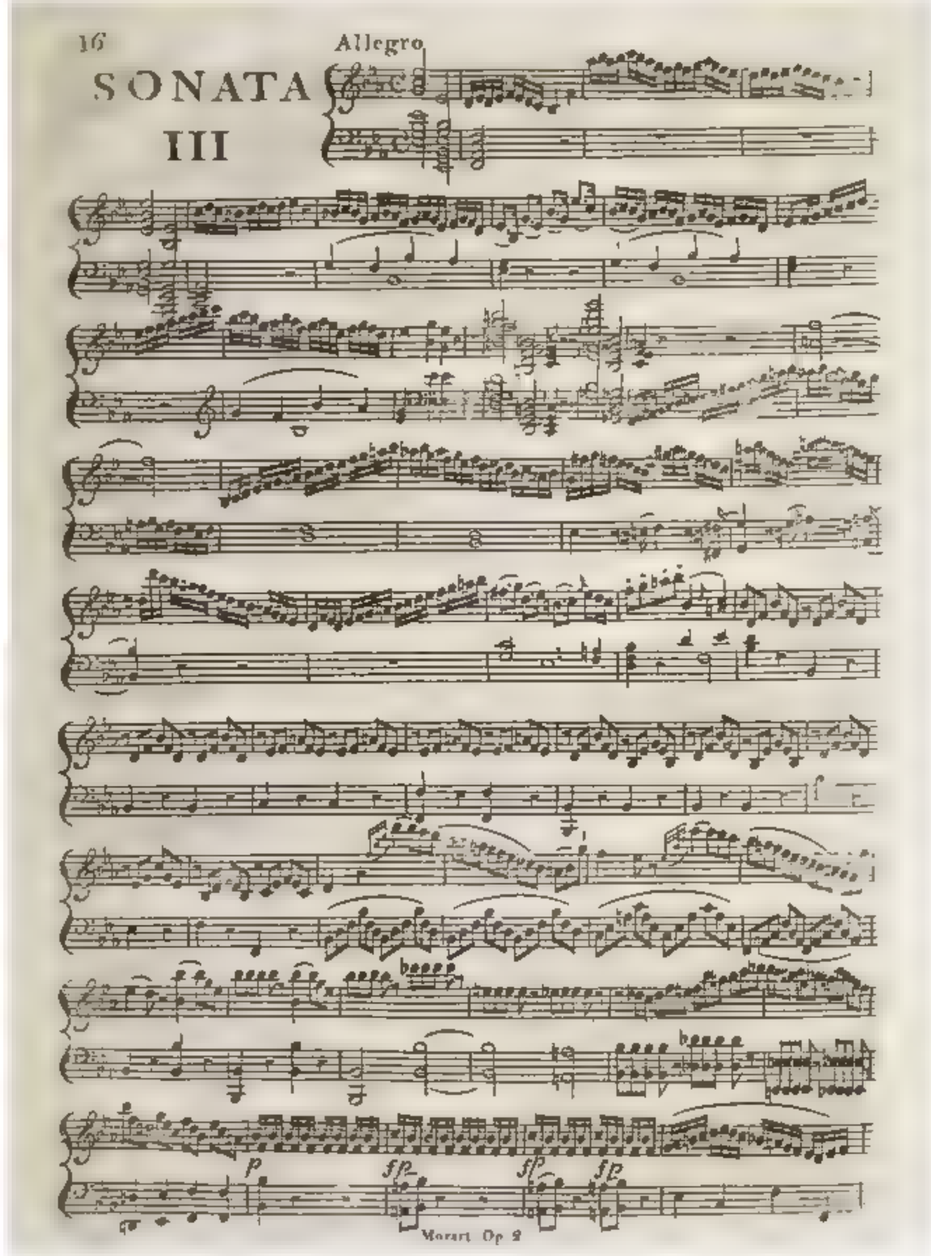
Neither the exact date of composition of the splendid seven-movement serenade K.185 nor the purpose for which it was written, has not been established beyond doubt, it is generally assumed that the work was intended as a summer *Finalmusik* for the graduation from Salzburg University of Judas Thaddaus van Antretter, a friend of the Mozart family. Preceded by the processional march K.189, the serenade would have been performed twice, once in front of the Mirabell Palace, the Archbishop's summer residence in Salzburg, and again on the other side of the river, on the former Kollegienplatz in front of the assembled professors and students. The view expressed in the sixth edition of Kochel's catalogue of Mozart's works (1964), that the work was presumably written in Vienna between July and the beginning of August 1773 (Mozart visited the Austrian capital with his father Leopold between July and September of that year), is based, on a misinterpretation of a reference to the work in a letter of 21 July 1773 by Leopold Mozart. In his letter Leopold writes as follows: "I must close, for there is still time for me to write a few lines to young Herr van Andretter and to send him the beginning of the *Finalmusik*." This reference to the "beginning" of the serenade undoubtedly means the March K.189, and not the beginning of the serenade proper, for already in a letter of 12 August 1773 we find Leopold commenting on news of a successful performance of the work in Salzburg. Clearly, given these time constraints, only the March K.189 could have been composed in Vienna and not the lengthy 116-page serenade itself.

The music contained on the present leaf of the Allegro third movement constitutes an ebullient Rondo is designed to show off the virtuosity of the solo violinist who races along in triplets and semi—quavers between the various reappearances of the main theme.

Mozart's score of the Serenade K. 185 was made up of 58 leaves, of which the present manuscript is leaf 34. The serenade was originally bound together with the March K. 189 (167b) in one volume assembled by the composer's father, Leopold Mozart, with a manuscript title on the original red marbled wrapper. This is the so-called Cranz volume no. 1, named after a former owner, the Hamburg publishing house of August Cranz. Another volume owned by Cranz contained nine symphonies by Mozart from 1773-1774 and is known as the famous Cranz volume no. 3, was sold at auction in 1987. In 1966, the Processional March, introducing the Serenade, was sold separately at auction and is now preserved in the Berlin Staatsbibliothek. K.185 was offered at auction in 1975, and subsequently dismembered; the exact whereabouts of much of the autograph being currently unknown. The present leaf was not examined by Alan Tyson whose catalogue of Mozart's watermarks (1992) lists only 11 of K.185's 58 leaves.

Reference: H.C. Robbins Landon (ed.). The Mozart Companion. (London. 1990); Alan Tyson. Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke: Serie X, Supplement. (1992).
$200,000 - $300,000



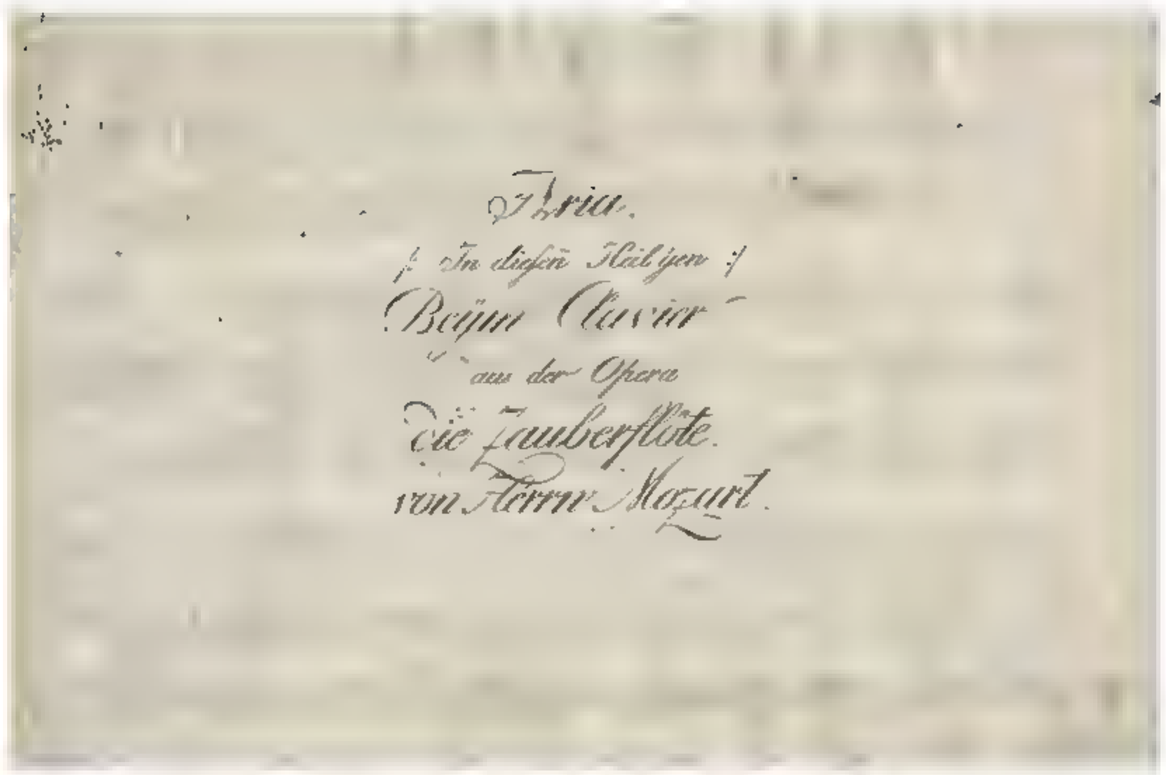


98. Mozart, Wolfgang Amadeus. *Three Sonatas For The Harpsichord or Piano Forte with an Obligato Acc. For a Violin. Composed by the Celebrated W A Mozart of Vienna. Op. 2.d.* London, I Bland [1789]. Two Parts, 23 pages and 10 pages, folio, each part with a magnificent title page, the back page of the piano forte part includes the publisher's catalog; contained in a fine cloth box.

An extremely rare and beautiful lifetime Mozart edition published in London, the first edition was published in 1781 by Artaria.

References: KV 376, 378, 380. Only one copy located by RISM.
$3,000 - $5,000

Aria.
In diesen Heil'gen
Beÿm Clavier
aus der Opera
die Zauberflöte.
von Herrn Mozart.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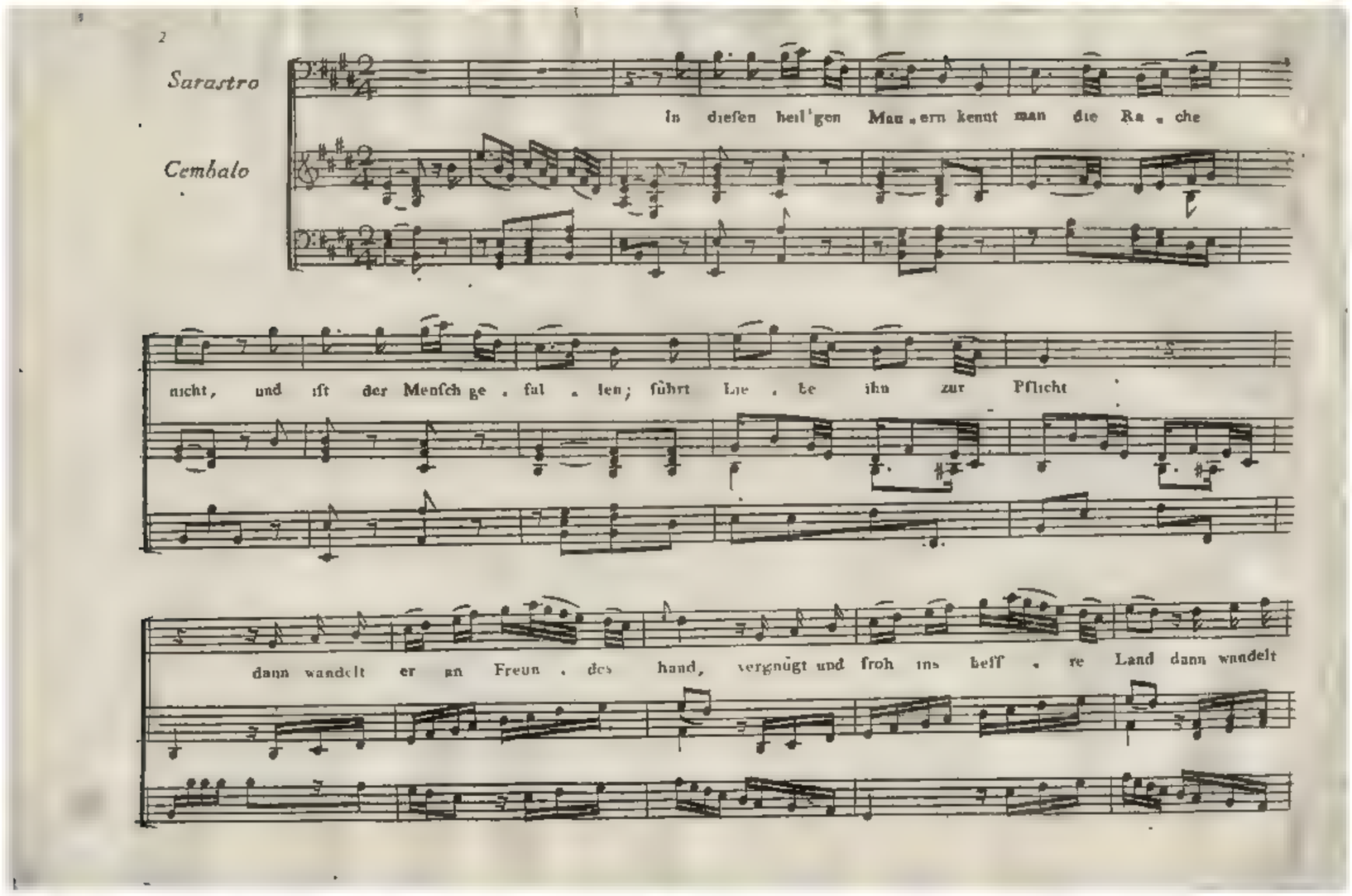
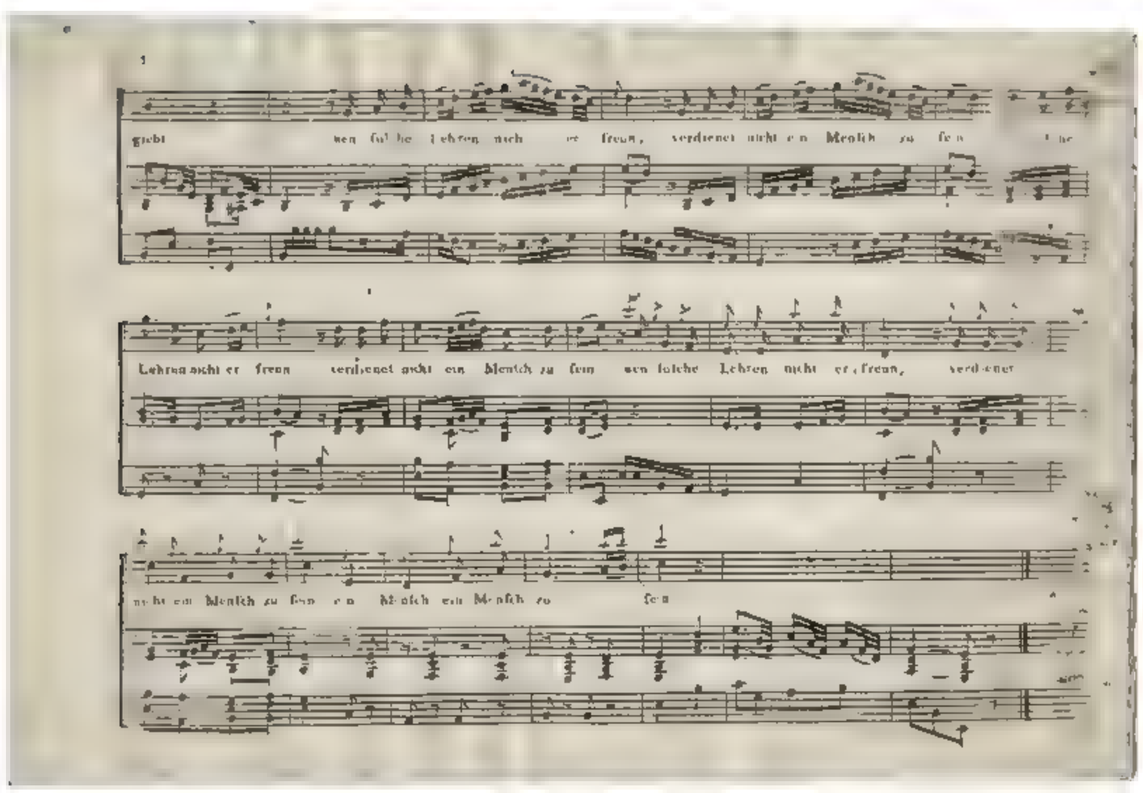
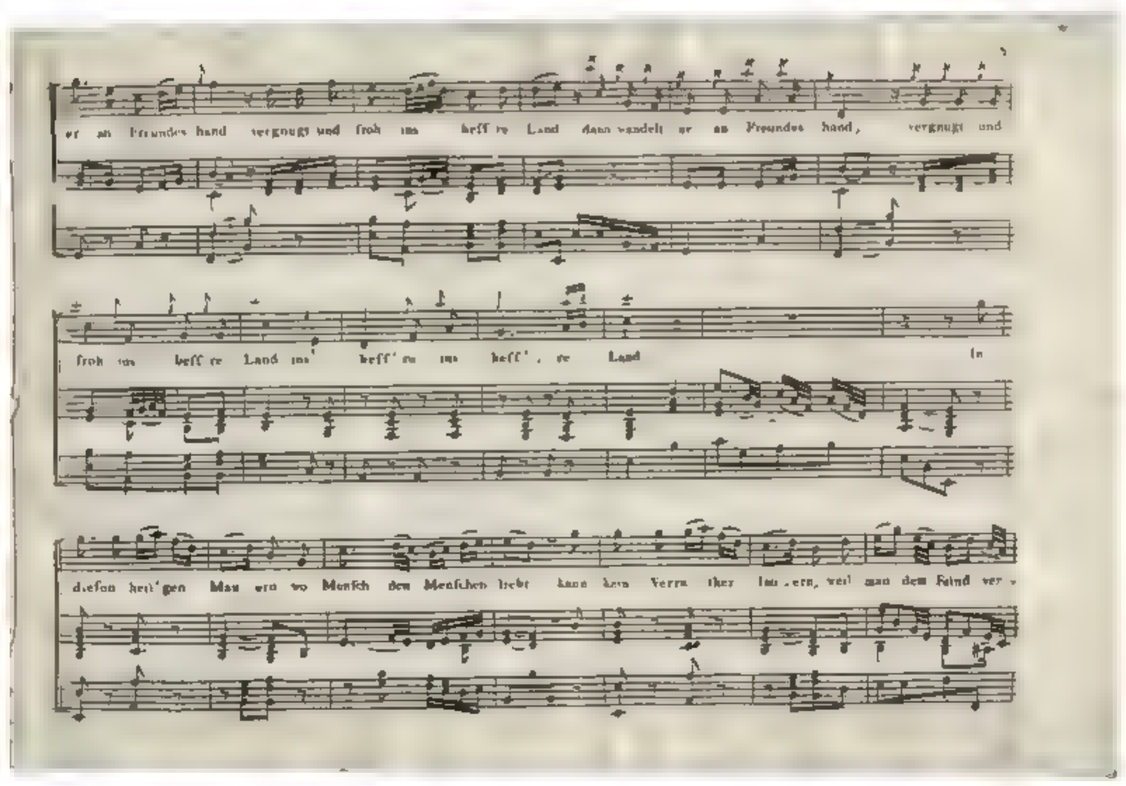
die Zauberflöte.
von Herrn Mozart.


Sarastro
Cembalo
In diesen heil'gen Mau . ern kennt man die Ra . che
nicht, und ist der Mensch ge . fal . len; führt Lie . be ihn zur Pflicht
dann wandelt er an Freun . des hand, vergnügt und froh ins beff . re Land dann wandelt

giebt wen sol he Lehren nich re freun, verdienet nicht ein Mensch zu sein
Lehren nicht er freun verdienet nicht ein Mensch zu sein wen solche Lehren nicht er freun, verdiener
nicht ein Mensch zu sein ein Mensch ein Mensch zu sein

er an Freundes hand vergnügt und froh ins beff re Land dann wandelt er an Freundes hand, vergnügt und
froh ins beff re Land ins beff re ins beff re Land
diesen heil'gen Mau ern wo Mensch den Menschen liebt kann kein Herrn ther lau ern, weil man dem Feind ver

99. Mozart, Wolfgang Amadeus. *Aria in diesen Heilgen Beÿn Clavier aus der Opera Die Zauberflöte von Herrn Mozart.* [1791]. 4pages, oblong folio, no plate number; sewn into modern paper wrappers, in a modern cloth box.

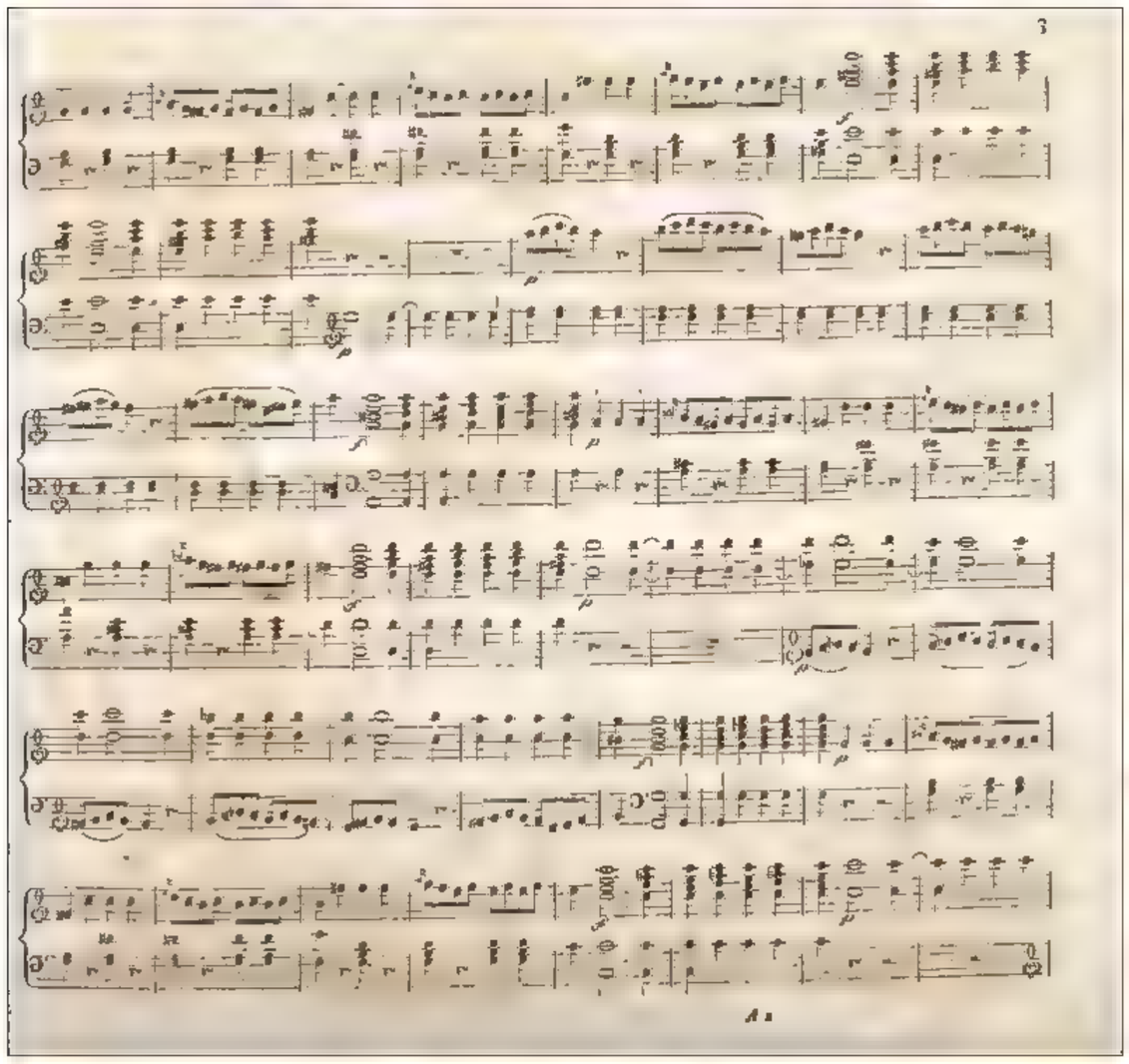
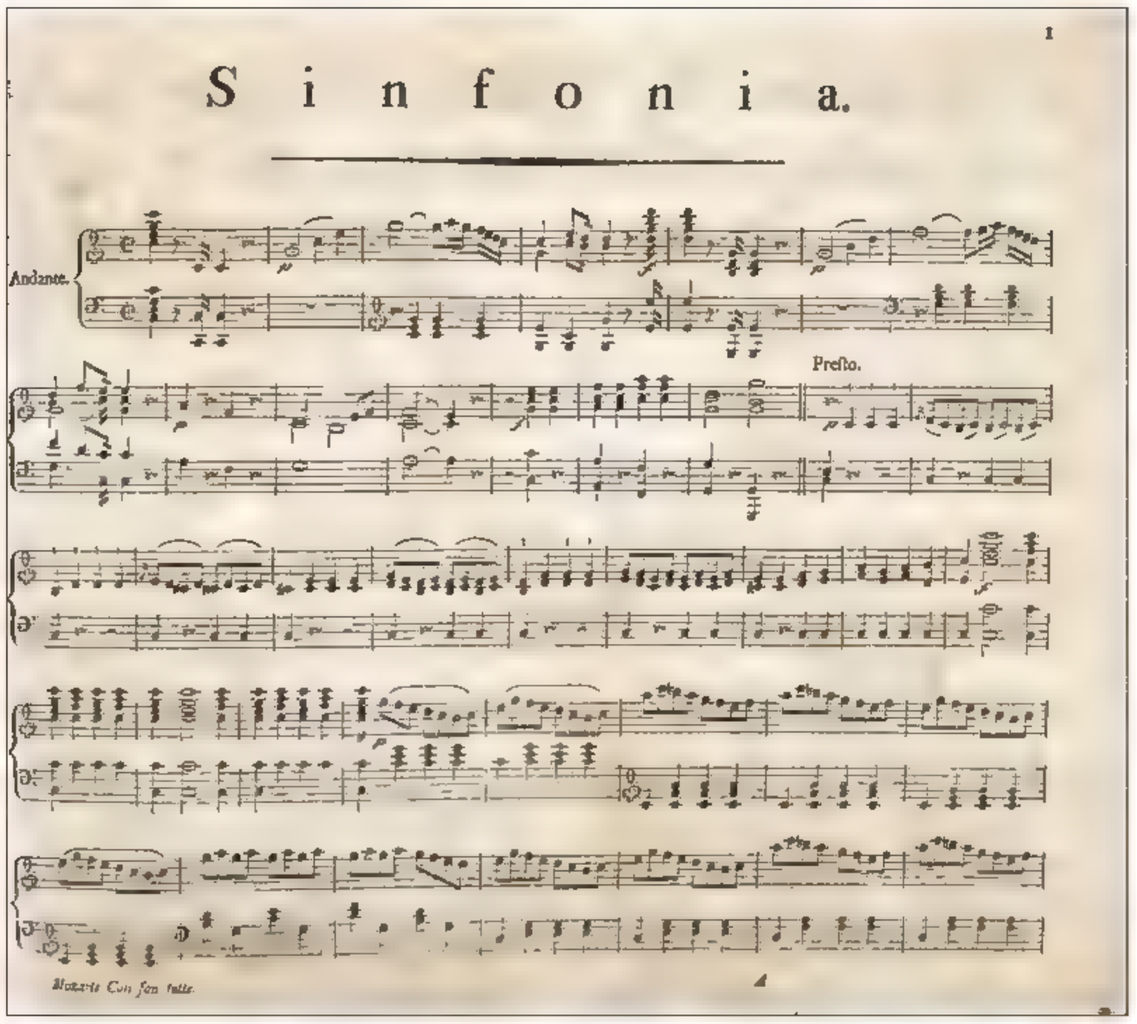
Single aria from the Muskalischen Magazin edition which was the earliest printed *Die Zauberflöte* score, prepared by Mozart himself.

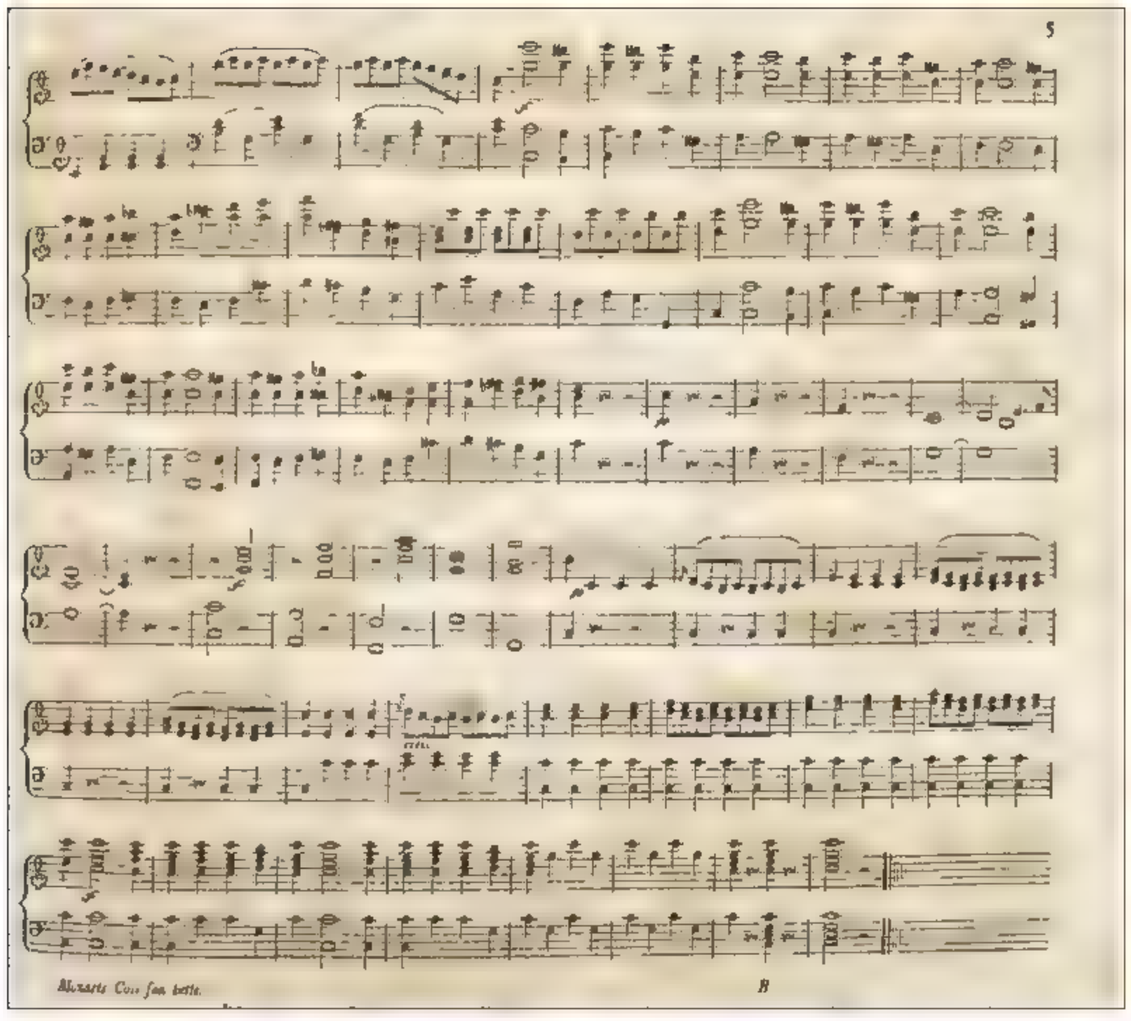
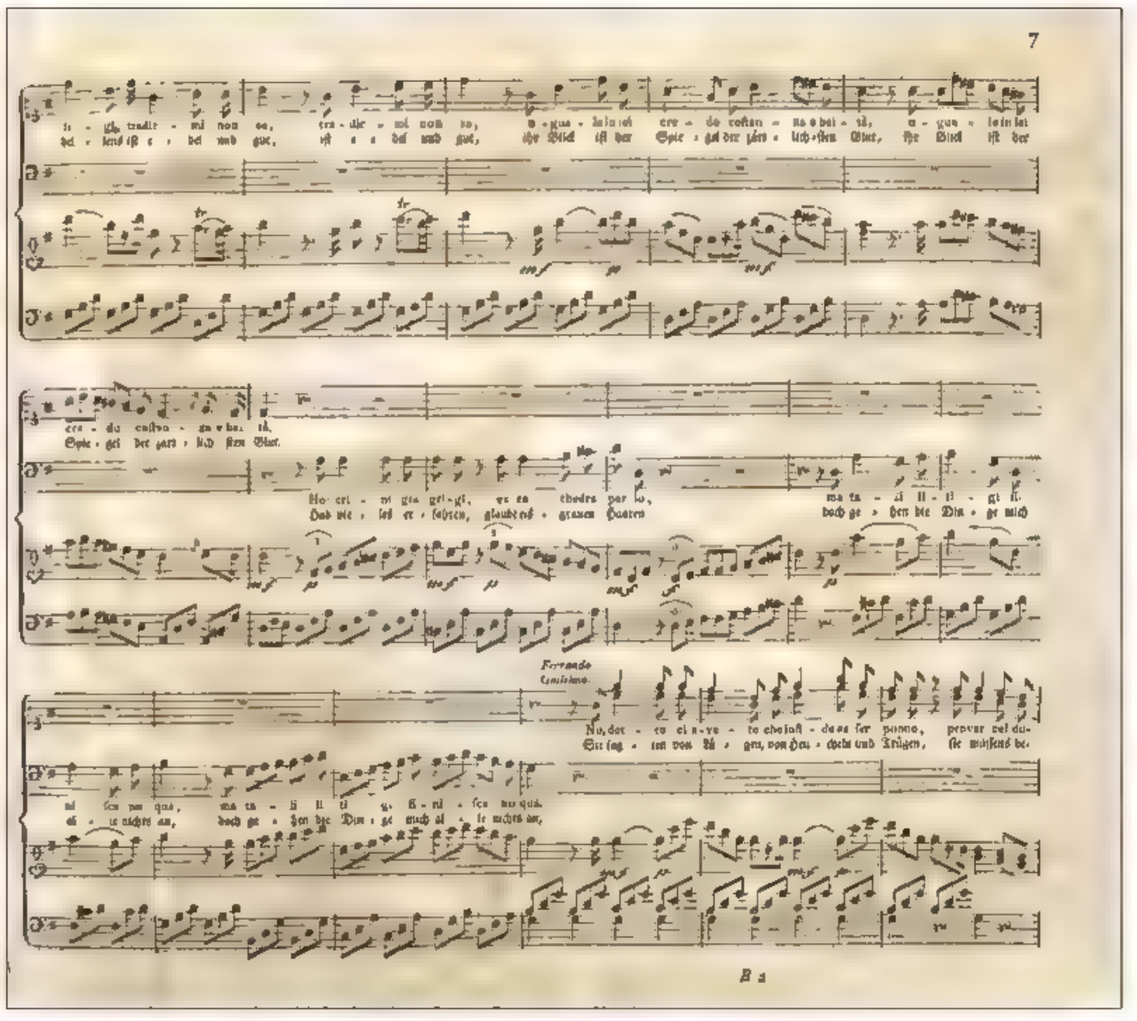
Reference: Haberkamp pages 354 and 336.
$1,500 - $2,500

Così fan tutte
o sia
la scuola degli amanti,
per il Cembalo
del
Sign. Volfgango Amadeo Mozart.
Raccolta II
Weiberfreue
oder
die Mädchen sind von Flandern,
ein komisches Singspiel in zwey Acten
von
Herrn Wolfgang Amadeus Mozart.
Im Klavierauszuge
von
Siegfried Schmidt.
Zweytes Heft.
Leipzig, in der Breitkopfischen Musikhandlung.

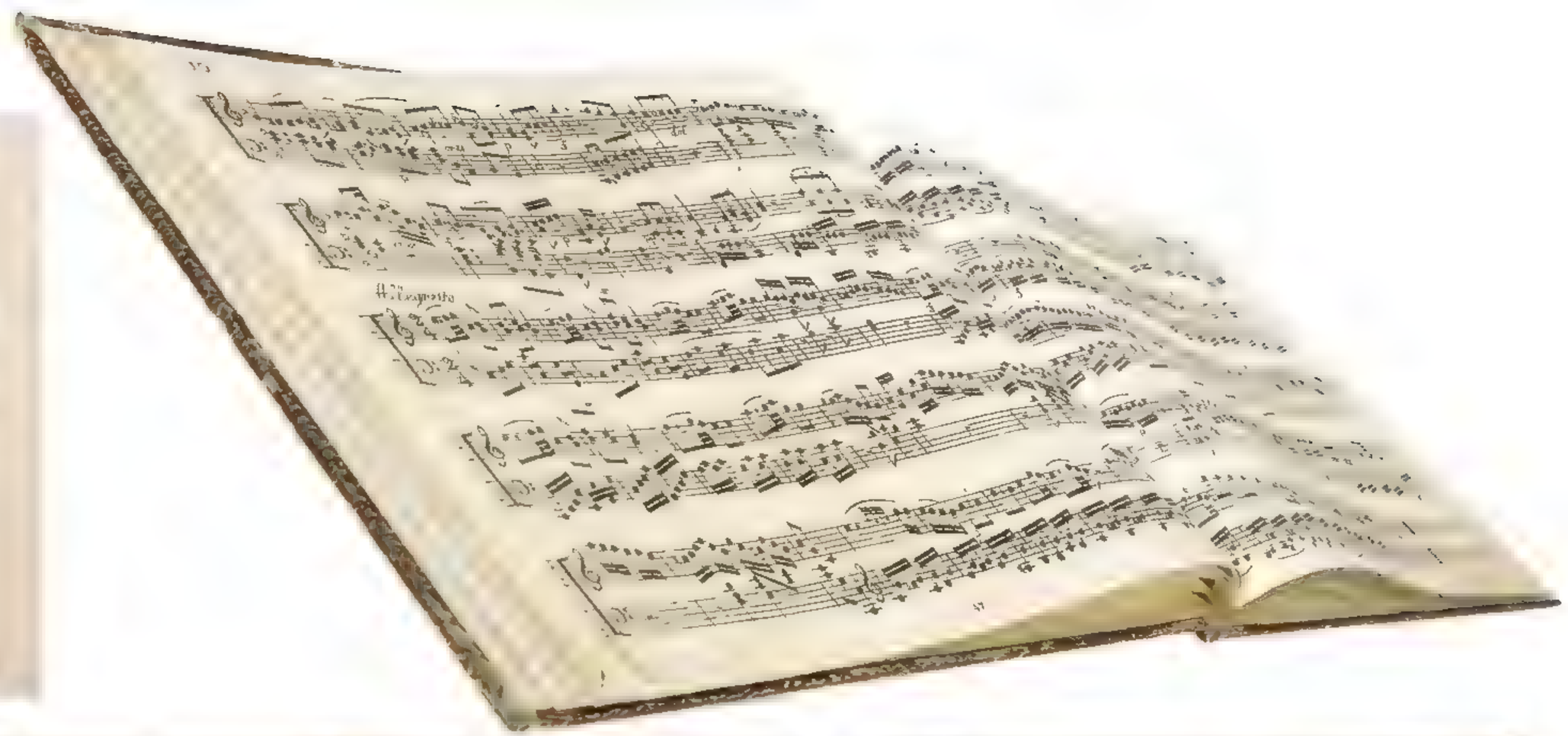
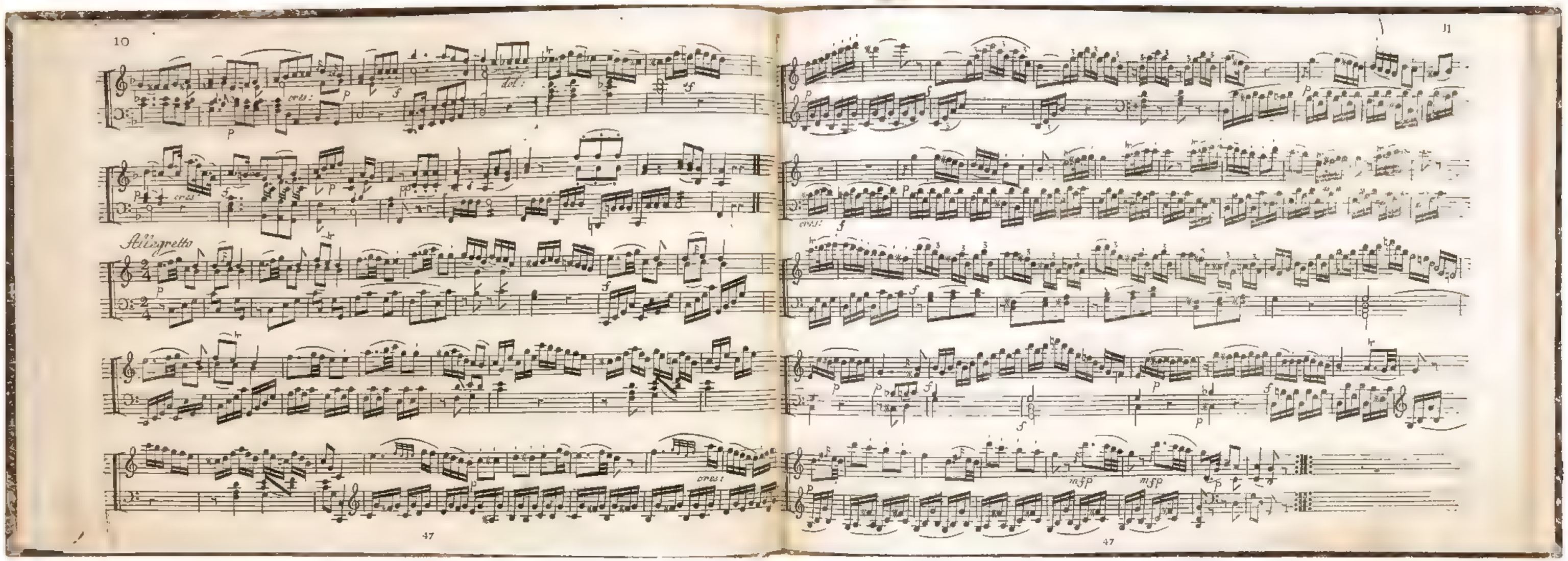
100. Mozart, Wolfgang Amadeus. *Cosi Fan Tutte o sia la scuola degli amanti per il Cembalo dal sign. Wolfgango Amadeo Mozart…Leipzig in der Breitkopfischen Musikhandlung.* [1794]. Oblong folio typeset. 78 pages, 80 pages, and 82 pages; lacking plate; contemporary marbled boards, leather spine.

First Edition of the piano vocal score.

Reference: Haberkamp pages 333-334.
$3,000 - $5,000

3

1
Sinfonia.
Andante.
Presto.
Mozarts Cos fan tutte.
4


5
Mozarts Cos fan tutte.
B

7
Ferrando Cantabile.
B 2

TROIS SONATES
pour le Clavecin ou Pianoforte
composées par
W. A. MOZART
Oeuvre VI



10
Allegretto
47
11
47

101. Mozart, Wolfgang Amadeus. *Trois Sonates pour le Clavecin ou Pianforté composes par W.A. Mozart Oeuvre. VI. Publiés a Vienne chez Artaria.* [1784]. Plate Number 47, 41 pages, oblong small folio; nineteenth century boards and vellum spine; worn.

First Edition, earliest issue. A beautiful score, one of the most sought after lifetime Mozart first editions.

References: KV 330, 331, 332; *Haberkamp* page 136.
$8,000 - $12,000

102. Mozart, Wolfgang Amadeus. *III Sonates pour le Clavecin ou Piano Forte Composeés by W.A. Mozart Oeuvre 6…* Schott in Mainz. [1785]. Plate No. 36. Title wrapper, 33 pages, oblong folio; title cover wrapper worn, pages a bit frayed, but overall a very fine copy in a modern slip case.

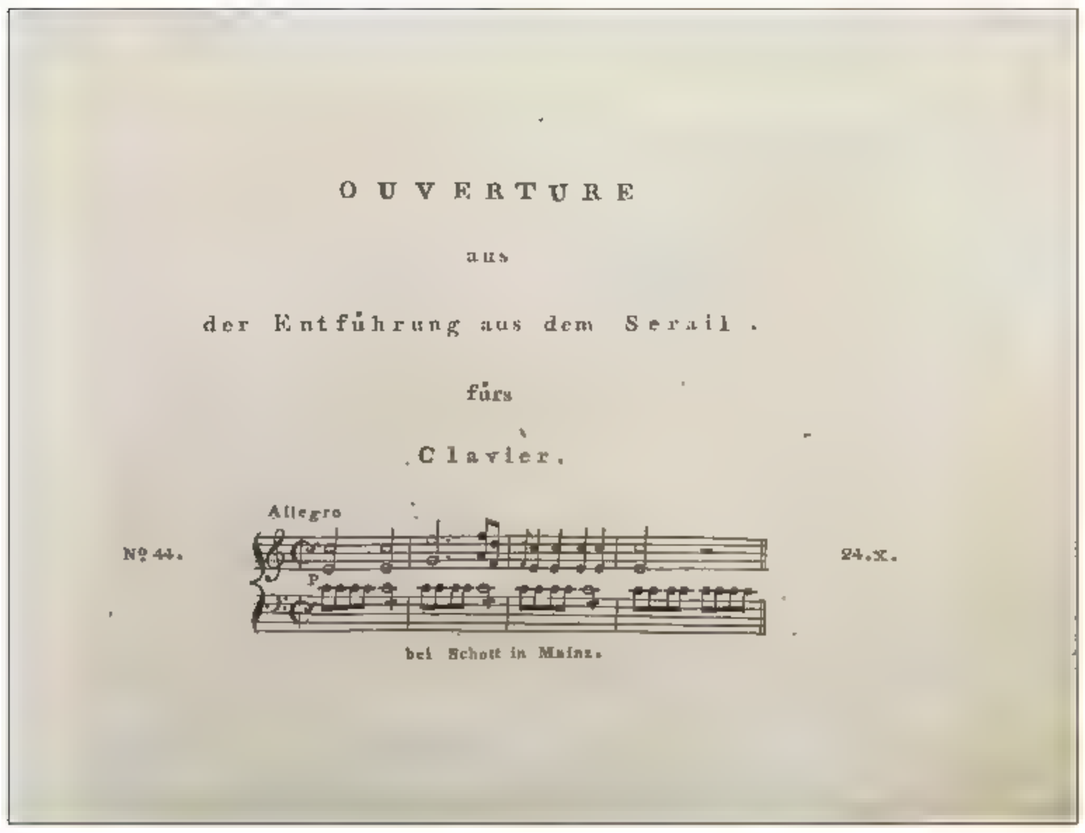
Rare and desirable lifetime printing by Schott, the 5th issue of the KV 330, KV 331, KV 332 Drei Sonaten C-Dur, A-Dur, F-Dur for piano first published in 1784.

Reference: Haberkamp pages 136 and 137.
$1,500 - $2,500

310-859-7701

103. Mozart, Wolfgang Amadeus. *Six Sonates Pour le Clavecin, ou Pianoforte avec l'accompagnment d'un Violon Dedies A Mademoiselle Josephee D'Aurenhamer par Wolfg. Amadee Mozart Oeuvre II...* Artaria, Vienna. [1781]. Plate No. 22. Parts: 85 pages and 28 pages. The parts are still sewn by the original string from the printer; original title wrappers, the engraved title page with the dedication to Josephine Aurenhamer; housed in a fine modern quarter leather and marbled paper box.

First edition, second issue. The *Sonates* dedicated to Josephine Aurenhamer is considered one of the most stunning of all lifetime printed editions of Mozart.

References: Haberkamp pages 159, 160. KV 376, (374d), 296, 377 (374e), 378 (317d), 379 (373a), 380 (374f).
$8,000 - $12,000

OUVERTURE

aus

der Entführung aus dem Serail.

fürs

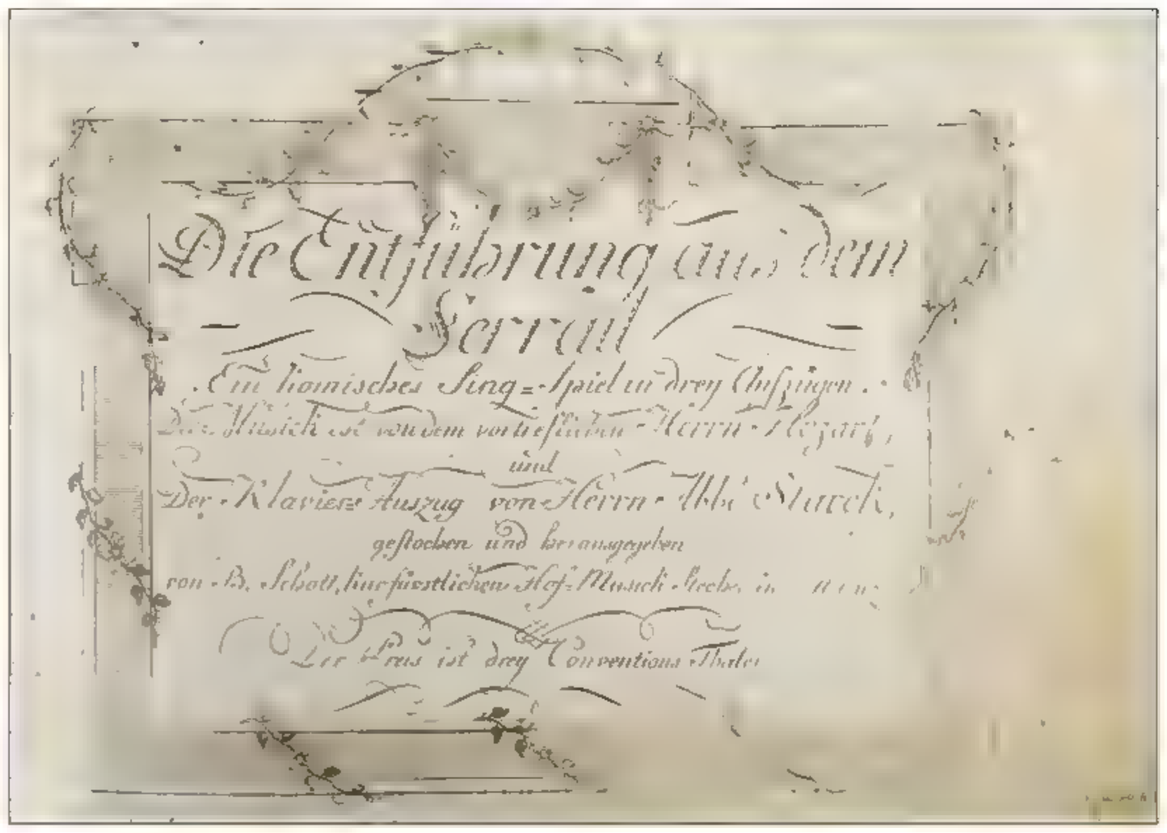
Clavier.

Allegro

No 44.

24.X.

bei Schott in Mainz.


Die Entführung aus dem Serrail

Ein komisches Sing-Spiel in drey Aufzügen.

Die Musick ist von dem vortreflichen Herrn Mozart,

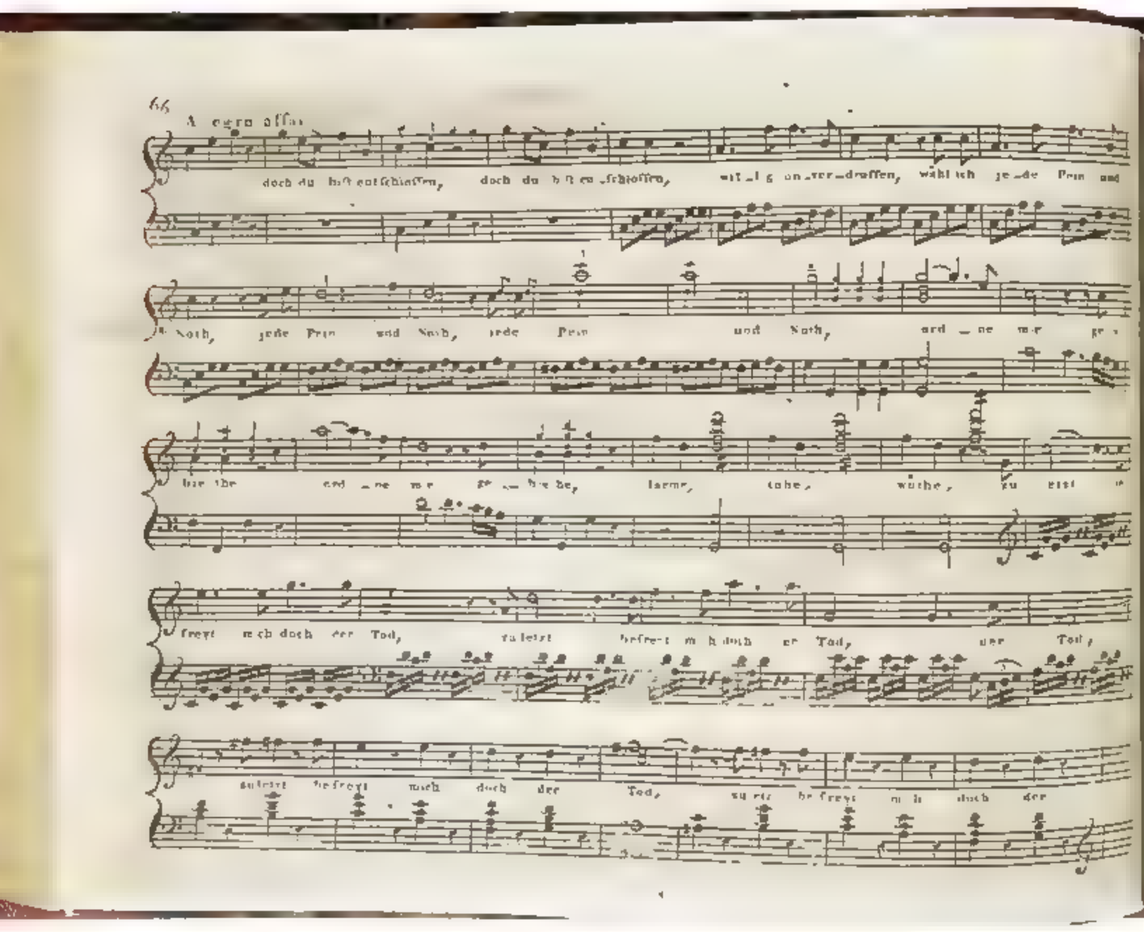
und

Der Klavier Auszug von Herrn Abt Stadler,

gestochen und herausgegeben

von B. Schott, hurfürstlichen Hof-Musick-Verleger in Mainz.

Der Preis ist drey Conventions Thaler


66

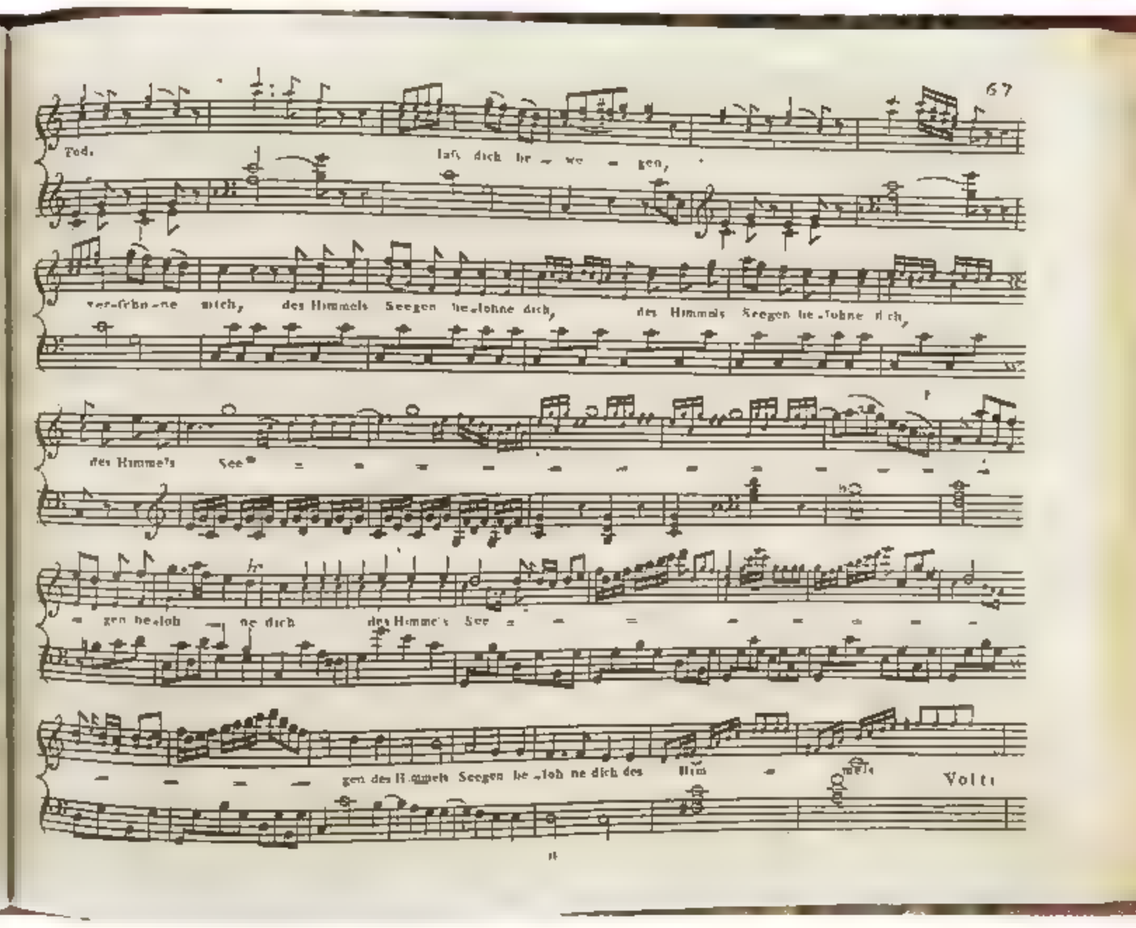
Allegro assai

doch du hast entschlossen, doch du hast entschlossen, wirklich unverdroffen, wähl ich jede Pein und

Noth, jede Pein und Noth, jede Pein und Noth, und nur nur

die Liebe und nur nur für die Liebe, Harme, Lohe, Wuthe, zu letzt

befreyt mich doch der Tod, zuletzt befreyt mich doch der Tod, der Tod,

zuletzt befreyt mich doch der Tod, zuletzt befreyt mich doch der

67

Tod, lass dich bewegen,

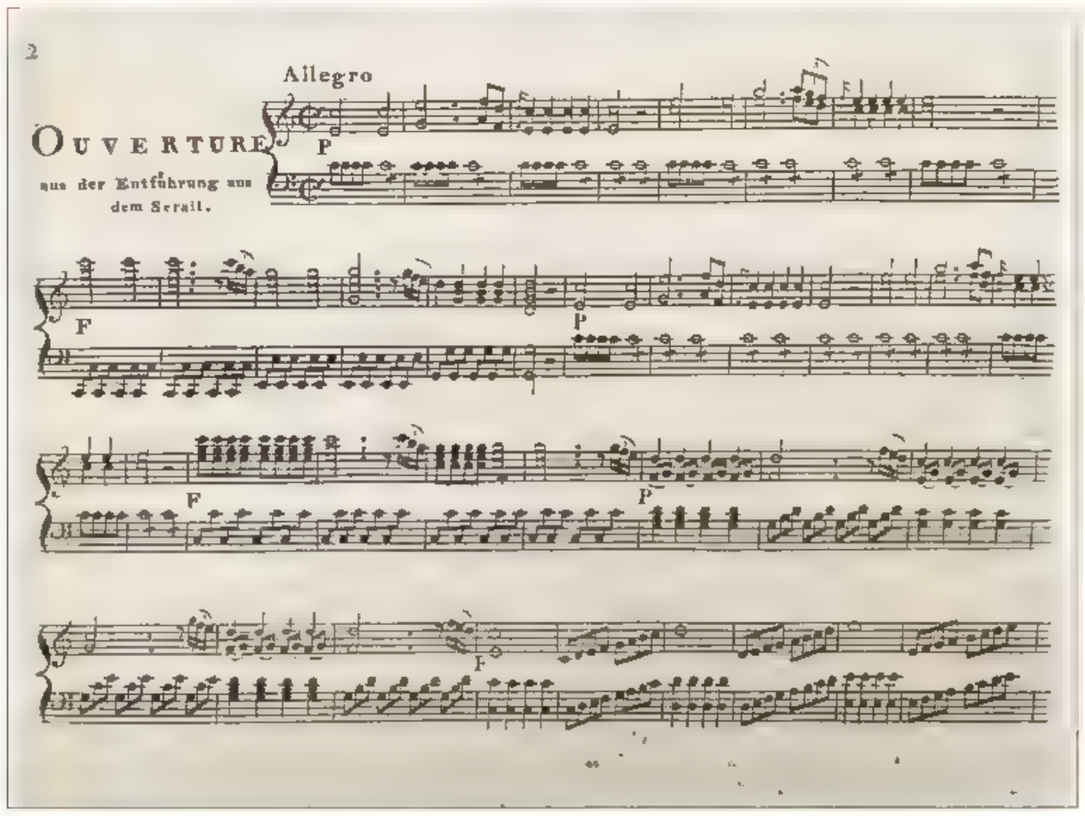
versöhnende mich, des Himmels Seegen belohne dich, des Himmels Seegen belohne dich,

des Himmels See

gen belohne dich des Himmels See

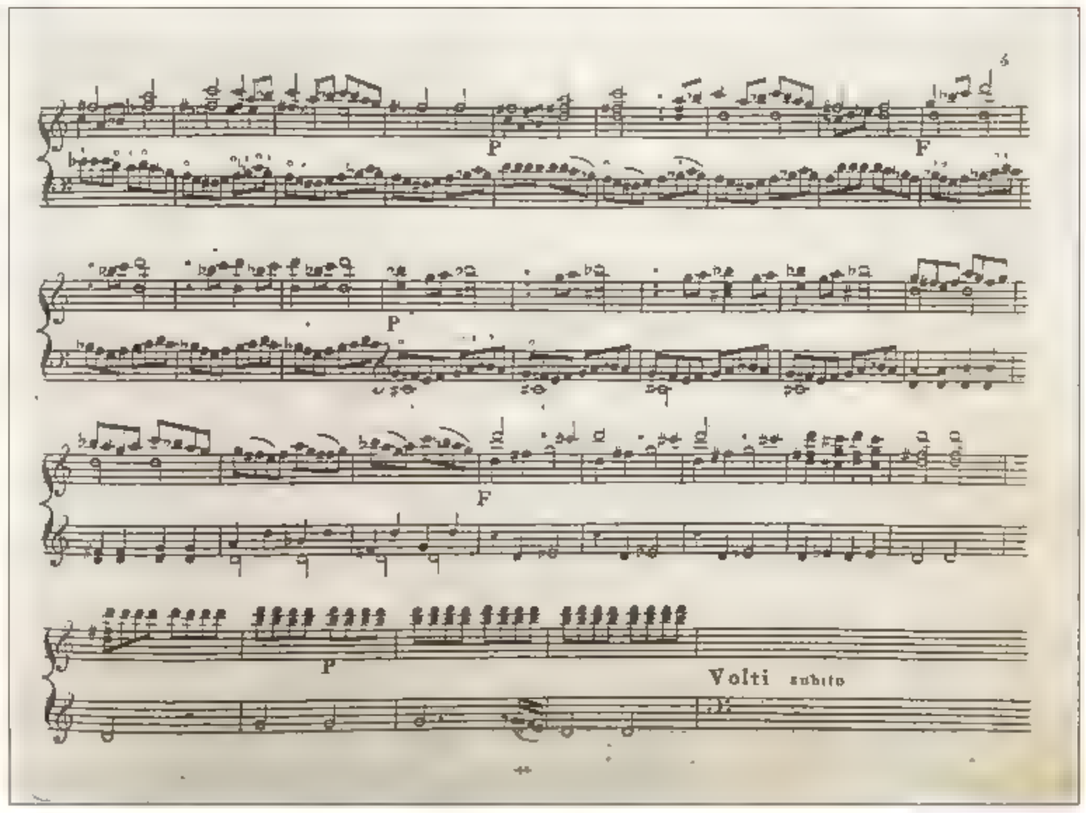
gen des Himmels Seegen belohne dich des Him

Volti


2

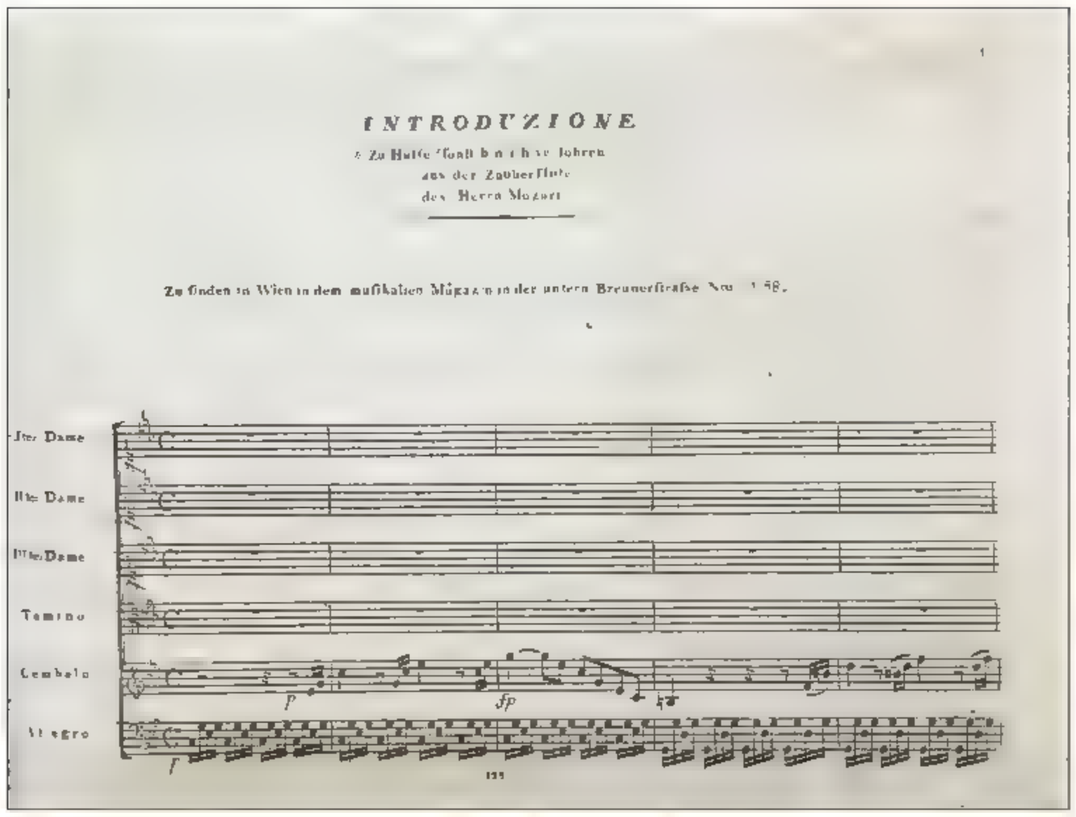
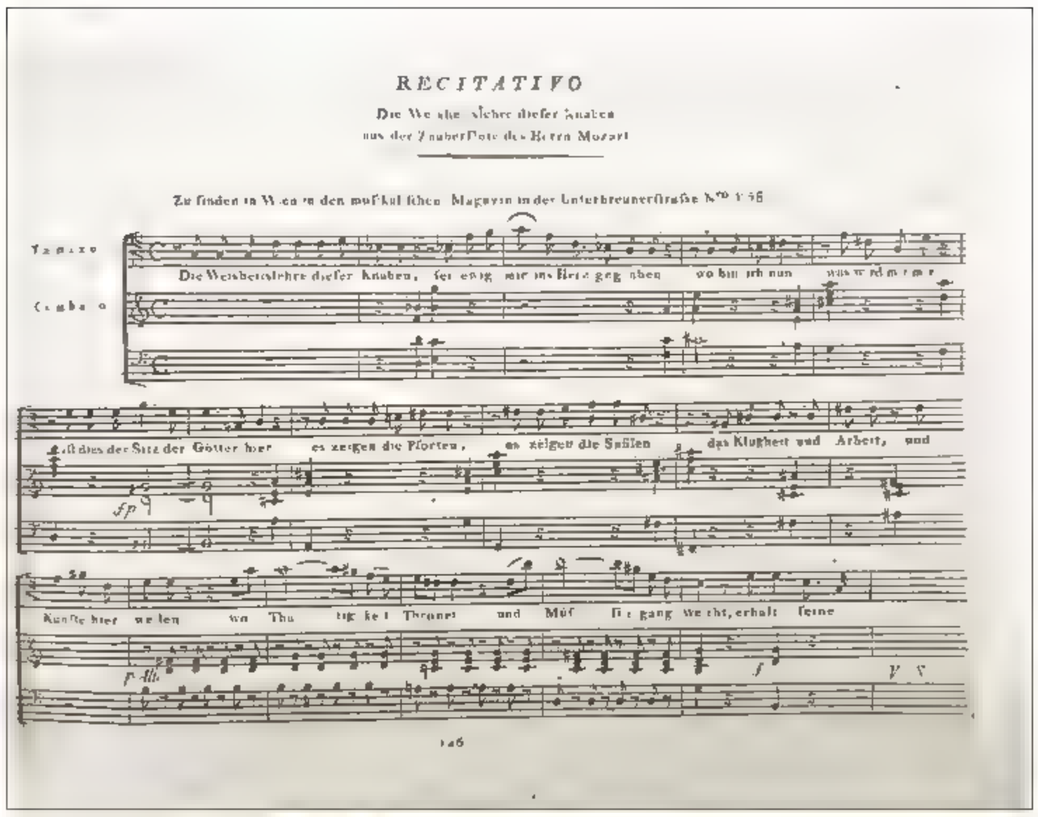
Allegro

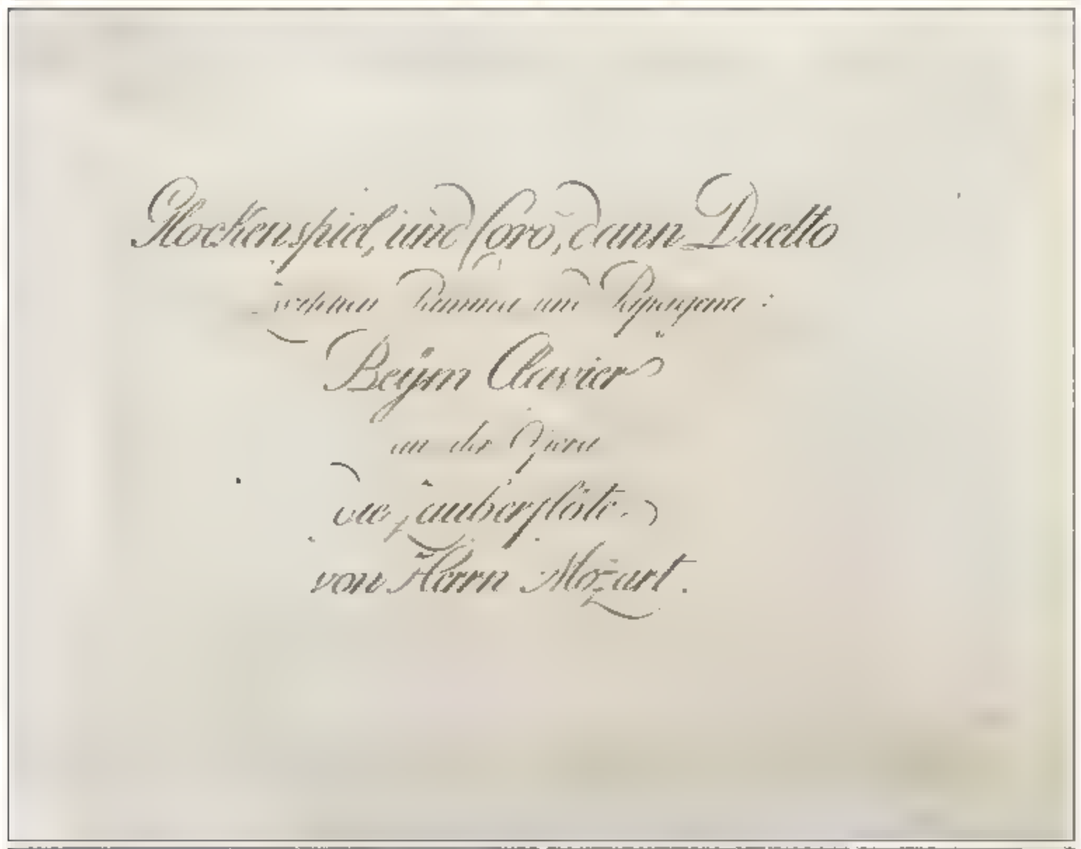
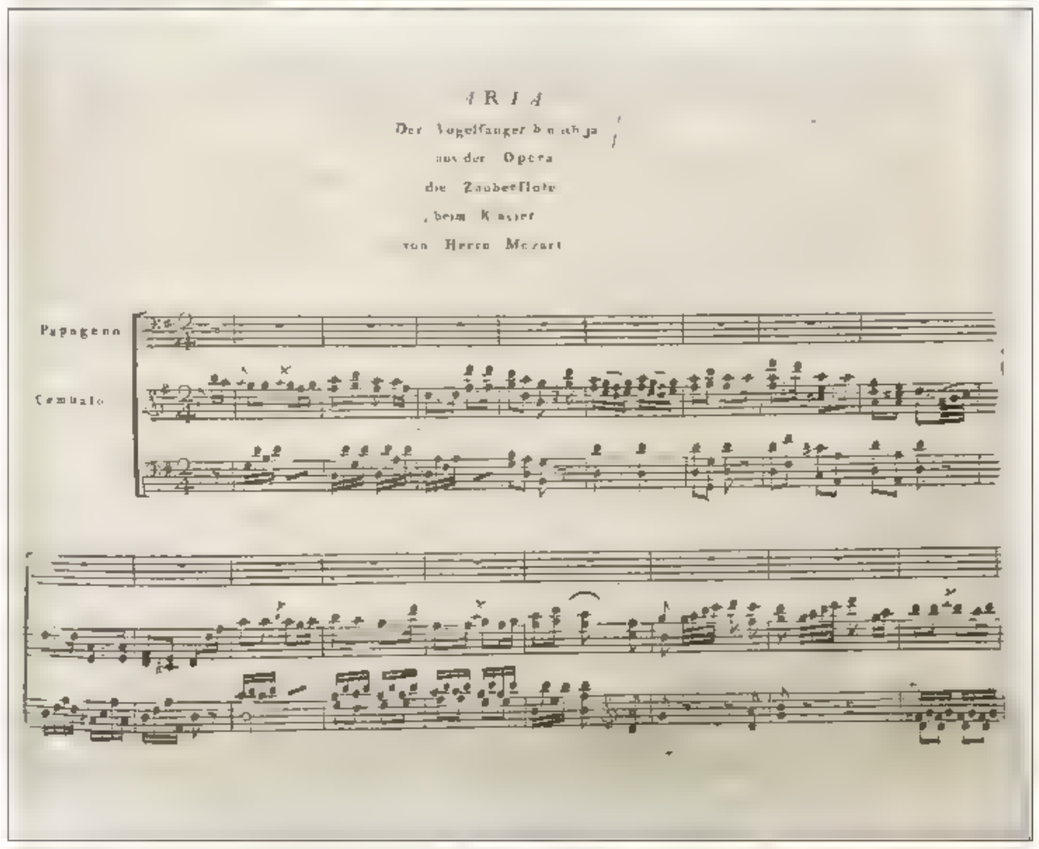
OUVERTURE

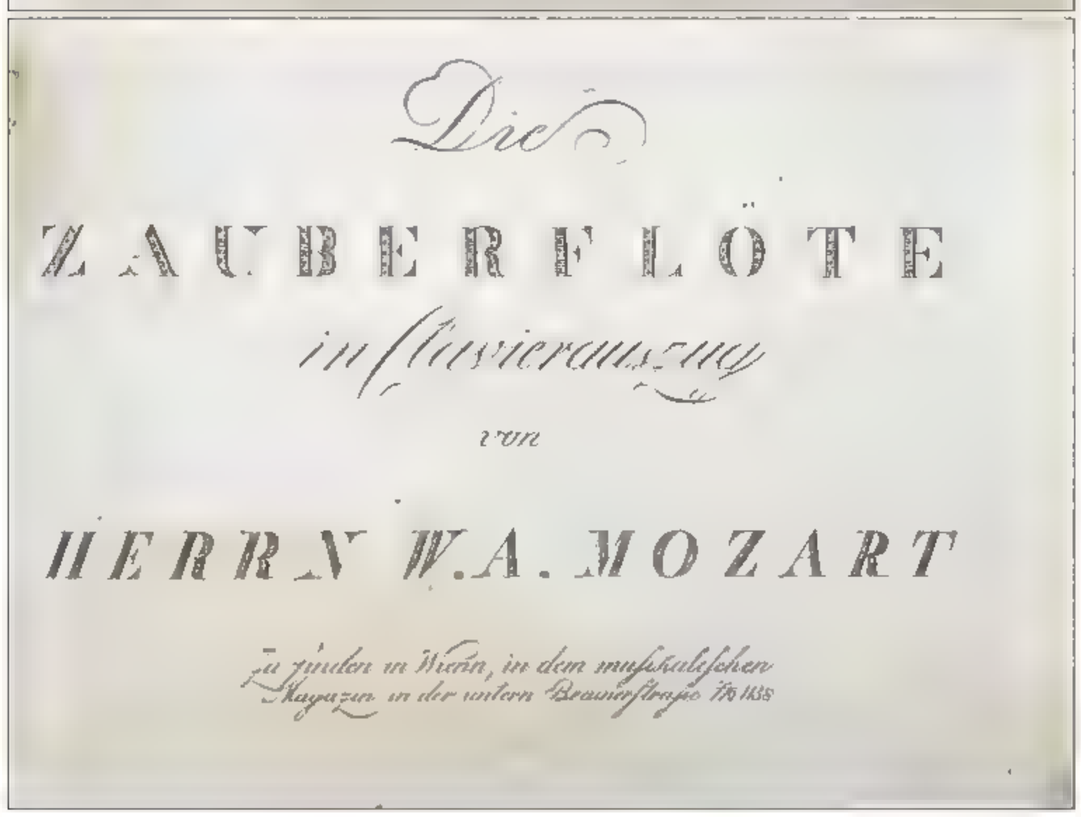
aus der Entführung aus dem Serail.

Volti subito

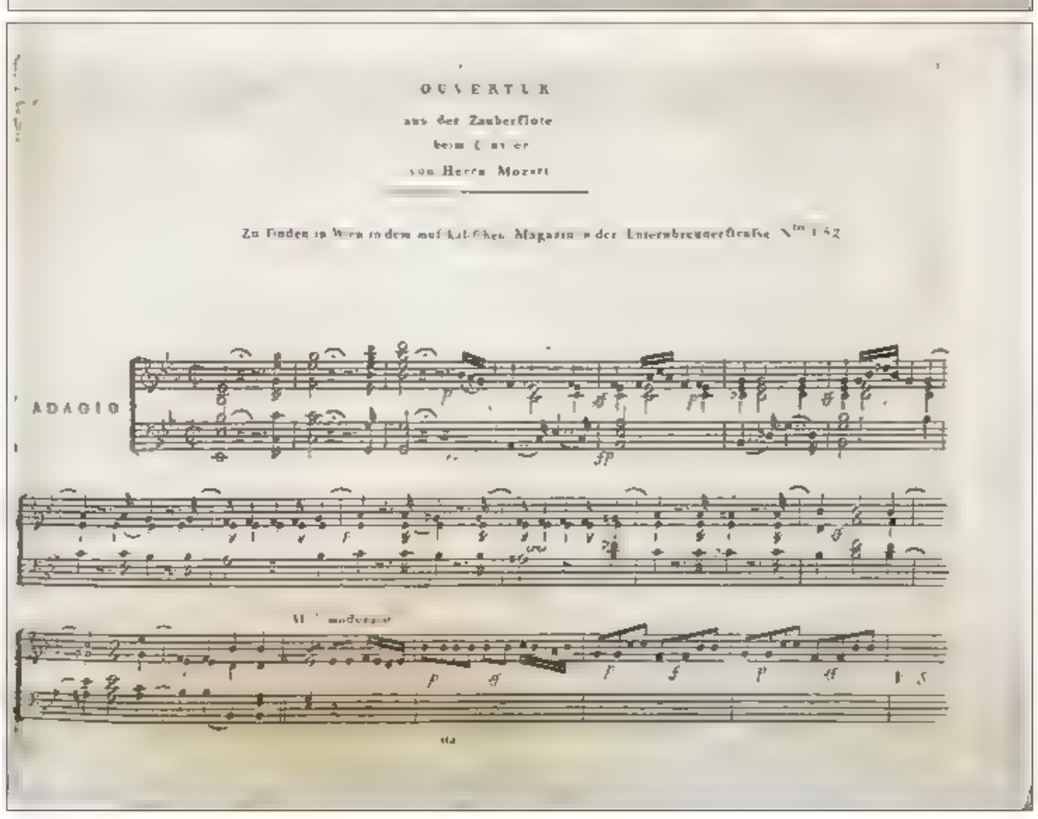
104. Mozart, Wolfgang Amadeus. *Die Entführung aus dem Serrail. Ein komisches Sing-Spiel in drey Aufzugen*. Mainz: B. Schott. [1785–86]. Plate number 44, 134 pages. Manuscript corrections on page 93; small corner torn from the first page, not affecting text; superb old marbled boards and red quarter leather.

First Edition, third issue, extremely rare. Haberkamp found four copies of the first issue, two of the second and only one of the third. The first of the only two operas to be published in the vocal score in Mozart's lifetime.

References: KV 384; *Haberkamp* page 178.
$6,000 - $8,000

INTRODUZIONE
Zu finden in Wien in dem musikalischen Magazin in der untern Breunerstrasse
Jter Dame
IIte Dame
IIIte Dame
Tamino
Cembalo
Allegro

RECITATIVO
Die Weisheitslehre dieser Knaben
aus der Zauberflote des Herrn Mozart
Zu finden in Wien in den musikalischen Magazin in der Unterbreunerstrasse
Tamino
Cembalo
Die Weisheitslehre dieser Knaben, sey ewig mir ins Herz gegraben wo bin ich nun
Ist dies der Sitz der Götter hier, es zeigen die Pforten, es zeigen die Säulen das Klugheit und Arbeit, und
Künste hier walten wo Thätigkeit Thränen und Müh'gang Werth erhält seine


Glockenspiel, und Coro, dann Duetto
zwischen Pamina und Papagena:
Beym Clavier
aus der Oper
die Zauberflote
von Herrn Mozart.

ARIA
Der Vogelfänger bin ich ja
aus der Opera
die Zauberflote
beym Clavier
von Herrn Mozart
Papagena
Cembalo


Die
ZAUBERFLÖTE
in Clavierauszug
von
HERRN W.A. MOZART
Zu finden in Wien, in dem musikalischen Magazin in der untern Breunerstrasse No 1158


OUVERTUR
aus der Zauberflote
beym Clavier
von Herrn Mozart
Zu finden in Wien in dem musikalischen Magazin in der Unterbreunerstrasse
ADAGIO

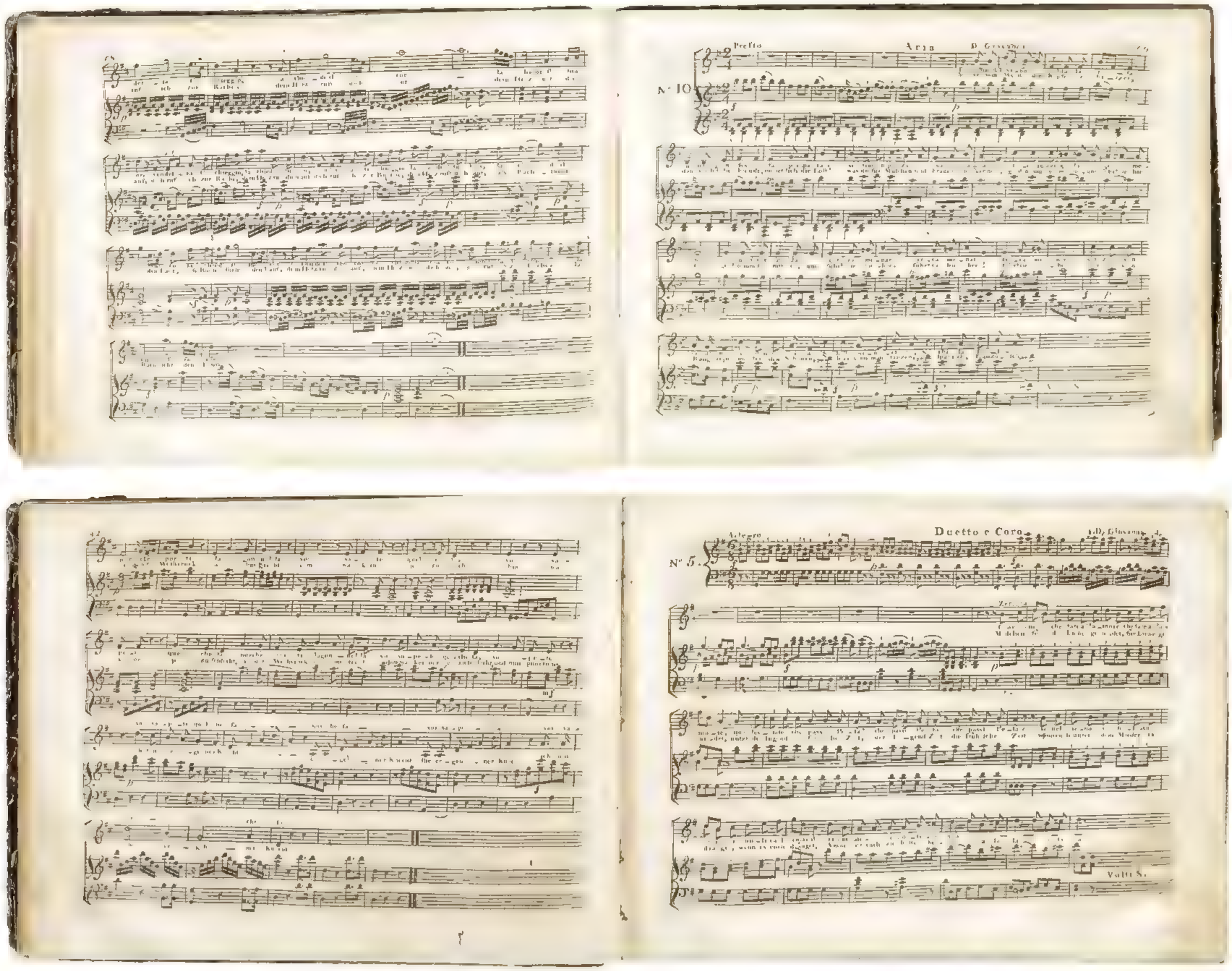
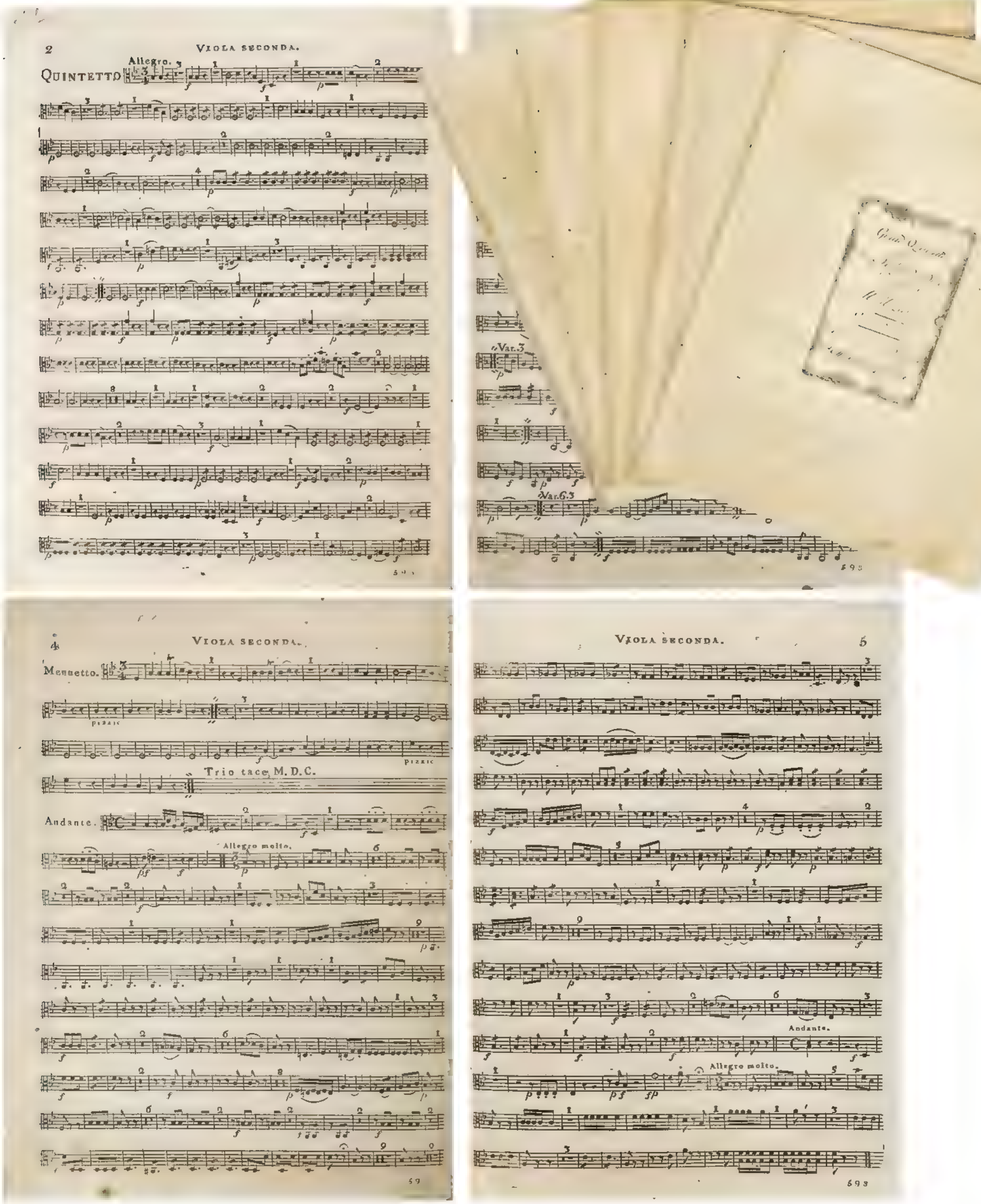
105. Mozart, Wolfgang Amadeus. *Die Zauberflöte in Clavierauszug von Herrn W. A. Mozart Zu finden in Wien, in dem Musikalischen Magazin in der untern Breunerstrasse. No 1158.* [1791-1793]. Plate numbers 102-142, 212 pages, oblong folio. The march *Wir wandelten durch Feuergluthen* no. 32 and the concluding number *Nur stille! Stille!* no. 38 are in facsimile; fine modern illustrated boards and leather spine.

The First Edition of *Die Zauberflöte*, issued in parts beginning in November 27, 1791 running to 1793, this was the earliest edition of the piano vocal score to be advertised and the most authoritative as Mozart himself prepared it after the 30 September 1791 premiere. Three of the parts were issued in his lifetime. This is an extraordinarily rare set to assemble and the present set, with only two numbers in facsimile, is the most complete offered at auction in years.

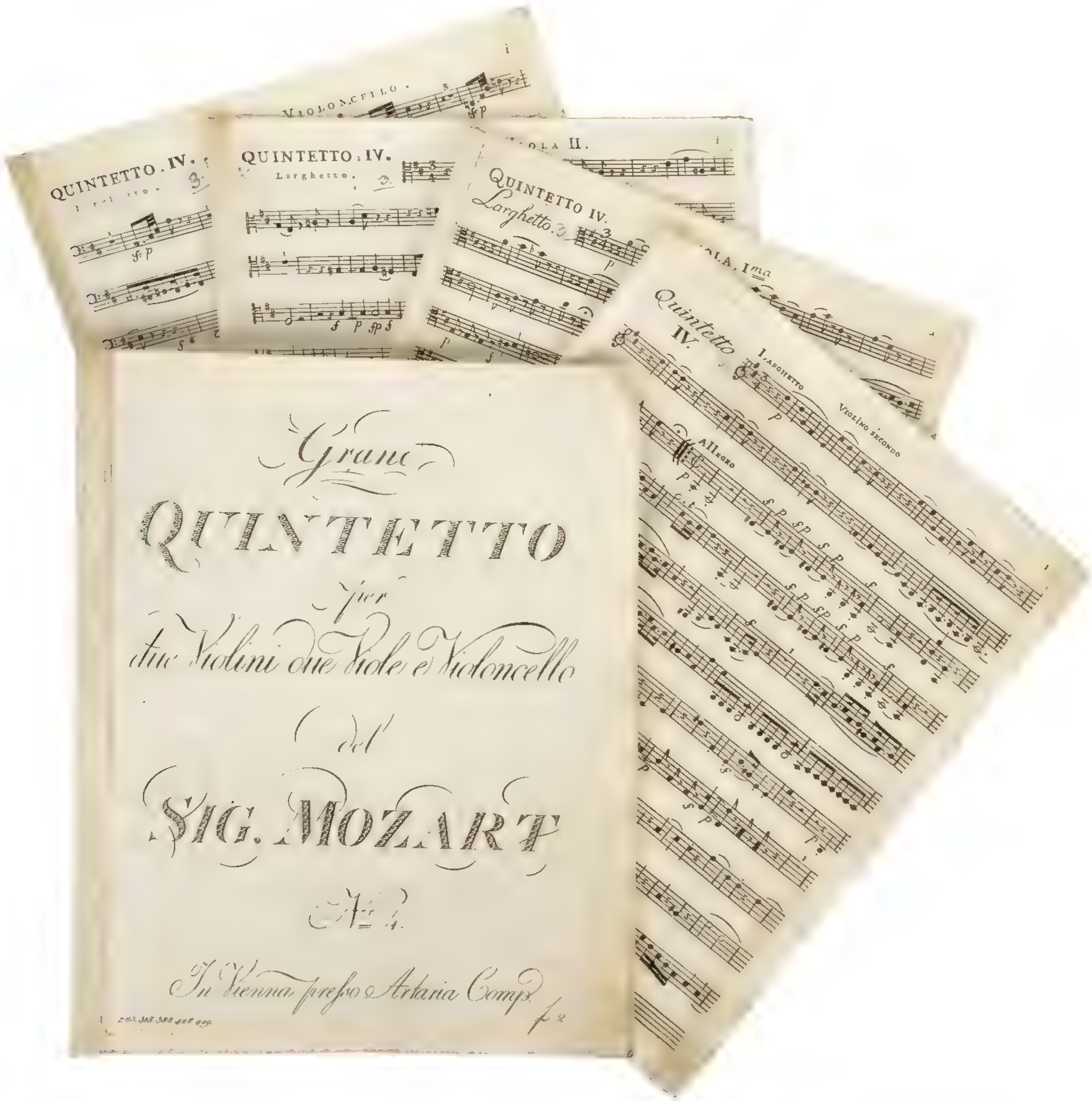
References: Köchel page 711; *Haberkamp* page 354.
$12,000 - $15,000

106. Mozart, Wolfgang Amadeus. *Il Dissoluto Punito o sia Il D. Giovanni, Drama giocoso…messa per il Piano Forte Del Carlo Zulehner.* Press B. Schott. [1791 or slightly later]. Plate Number 138, 207 pages, oblong folio; half leather binding with paper boards, worn.

First Edition, first issue. Full score with Italian and German texts. One of only two complete opera scores to be issued in Mozart's lifetime.

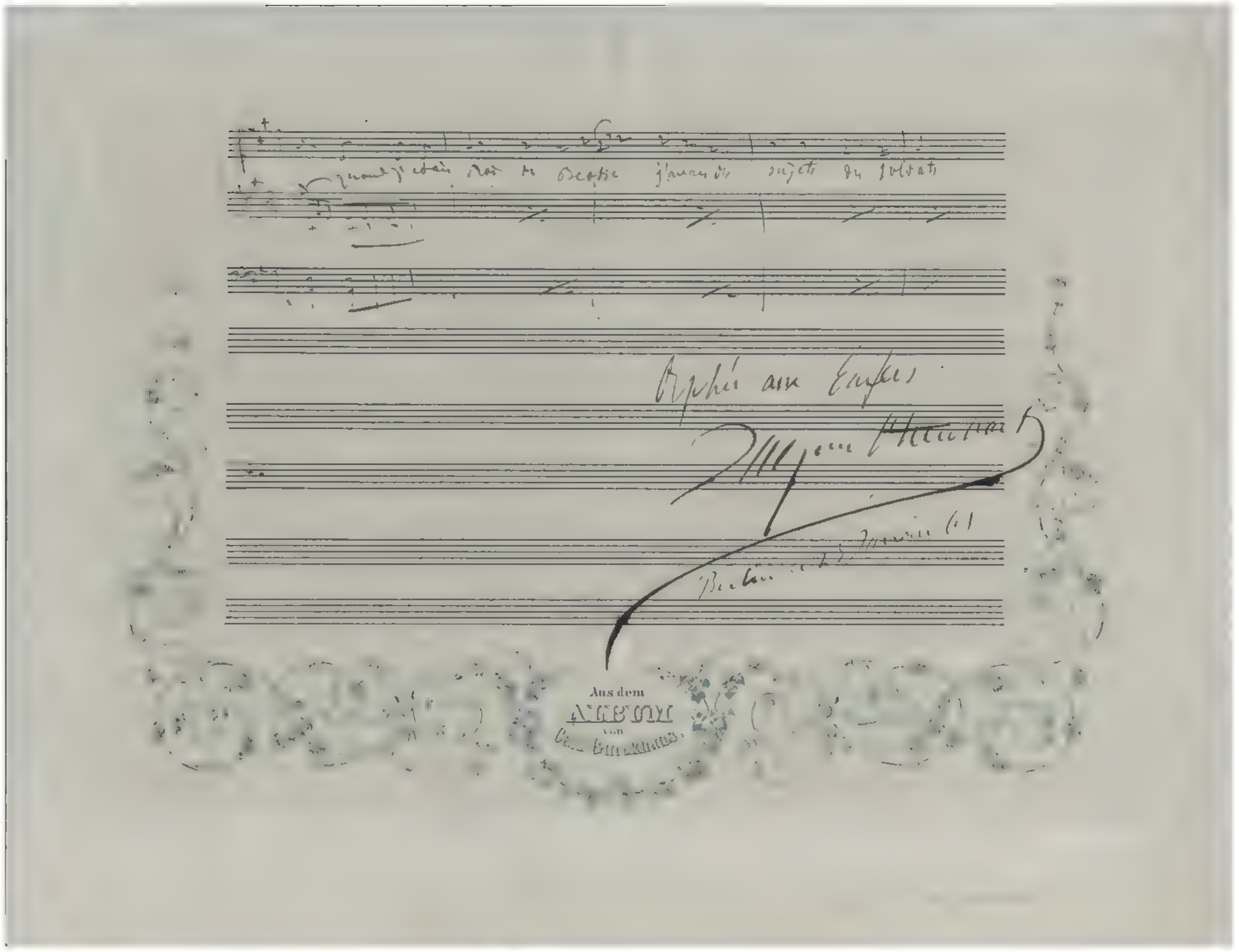
Haberkamp pages 292-95; *Köchel* page 7 and 597.
$2,000 - $3,000

107. Mozart, Wolfgang Amadeus. *Grand Quintetto pour deux Violons, deux Violes et Violoncelle composé par M. Mozart*..Offenbach, André. [1793]. Plate number 593. Five parts: 7 pages, 7 pages, 5 pages, 5 pages and 5 pages, folio; in original state, contained in a modern cloth case.

First edition of the great Divertimento in B. Only twelve copies located by Haberkamp.

Reference: Haberkamp page 122.
$3,000 - $5,000

108. Mozart, Wolfgang Amadeus. *Grand Quintetto per due Violini due Viole e Violoncello del Sig. Mozart*. Vienna, Artaria. [1793]. Plate number 428. Five parts: 9 pages, 9 pages, 7 pages, 7 pages, and 7 pages, folio; contained in a modern cloth box.

First edition of the great Quintett in D. Only three copies located by Haberkamp.

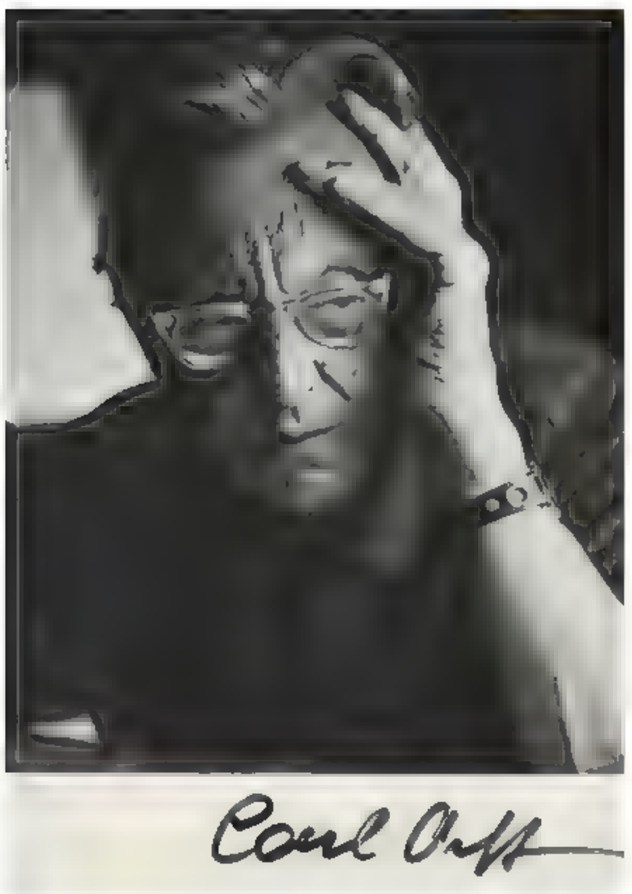
References: Haberkamp page 593; KV 593.
$2,000 - $3,000

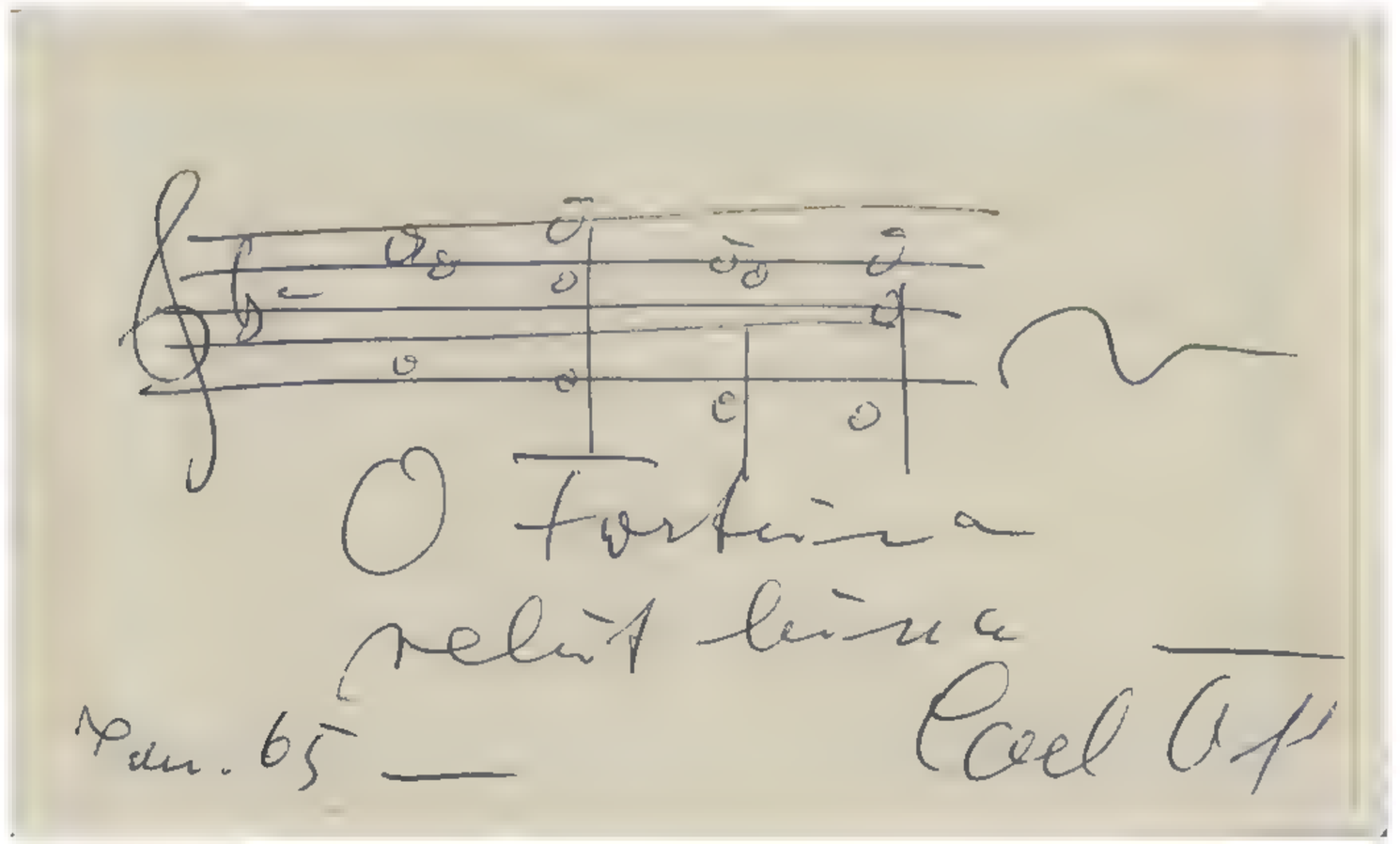


109. Offenbach, Jacques. Fine autograph musical quotation signed, 4 bars, (8 x 10.37 in.; 203 x 264 mm.), Berlin, 23 January [18]61, on eight stave paper embellished with engraved trellised floral motifs in blue; mounting remnants on verso.

A handsome musical manuscript from the French composer constituting the opening four bars of "Quand j'étais Roi," from *Orphée aux enfers (Orpheus in the Underworld).*

Offenbach's first full-length operetta, *Orphée aux enfers* was produced in 1858 and remains one of his most played works.
$1,500 - $2,500

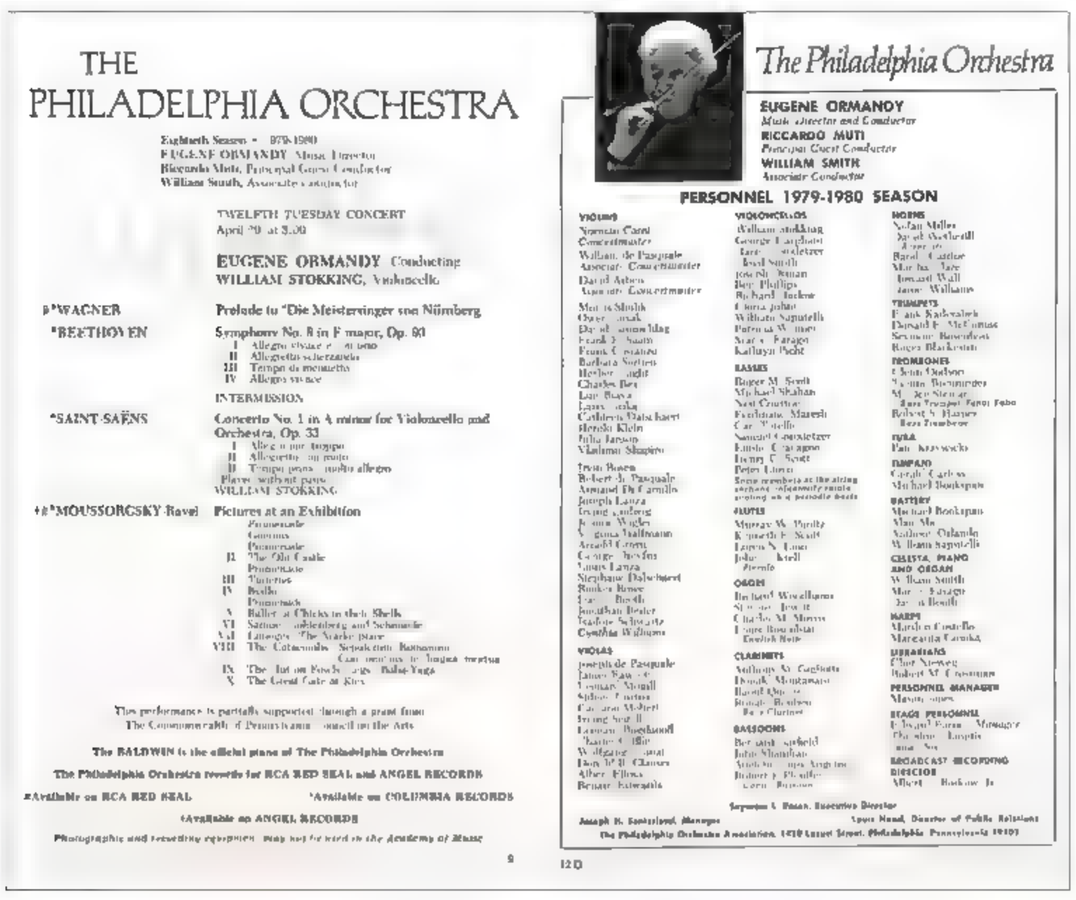




110. Orff, Carl. Autograph musical quotation signed, (3 x 5.12 in.; 76 x 130 mm.), 10 December 1965; mounted on cardstock. Accompanied by a postcard photograph signed, (5.75 x 4.12 in.; 146 x 105 mm.).

An autograph musical quotation from his famed "O Fortuna" from *Carmina Burana*.

"O Fortuna" is a medieval Latin Goliardic poem written early in the 13th century, part of the collection known as the Carmina Burana. It is a complaint about fate and Fortuna, the personification of luck in Roman mythology. In 1935–36, "O Fortuna" was set to music by Orff as a part of "Fortuna Imperatrix Mundi," the opening and closing movement of his cantata Carmina Burana. The Frankfurt Opera first staged it on 8 June 1937. It opens at a slow pace with thumping drums and choir that drops quickly into a whisper building slowly into a steady crescendo of drums and short string and horn notes peaking on one last long powerful note and ending abruptly. A performance takes a little over two and a half minutes.

Orff's setting of the poem has become immensely popular and has been performed by countless classical music ensembles and popular artists. It can be heard in numerous movies and television commercials and has become a staple in popular culture, setting the mood for dramatic or cataclysmic situations. "O Fortuna" topped a list of the most-played classical music of the past 75 years in the United Kingdom.
$500 - $700

THE
PHILADELPHIA ORCHESTRA

TWELFTH TUESDAY CONCERT
April 29 at 8:00

EUGENE ORMANDY Conducting
WILLIAM STOKKING, Violoncello

*WAGNER — Prelude to "Die Meistersinger von Nürnberg"
*BEETHOVEN — Symphony No. 8 in F major, Op. 93
I Allegro vivace e con brio
II Allegretto scherzando
III Tempo di menuetto
IV Allegro vivace

INTERMISSION

*SAINT-SAËNS — Concerto No. 1 in A minor for Violoncello and Orchestra, Op. 33
I Allegro non troppo
II Allegretto con moto
III Tempo primo - quasi allegro
Played without pause
WILLIAM STOKKING

+#*MOUSSORGSKY-Ravel — Pictures at an Exhibition
Promenade
Gnomus
Promenade
II The Old Castle
Promenade
III Tuileries
IV Bydlo
Promenade
V Ballet of Chicks in their Shells
VI Samuel Goldenberg and Schmuyle
VII Limoges. The Market-place
VIII The Catacombs. Sepulchrum. Romanum
Cum mortuis in lingua mortua
IX The Hut on Fowl's Legs. Baba-Yaga
X The Great Gate of Kiev

This performance is partially supported through a grant from
The Commonwealth of Pennsylvania Council on the Arts

The BALDWIN is the official piano of The Philadelphia Orchestra

The Philadelphia Orchestra records for RCA RED SEAL and ANGEL RECORDS

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+Available on ANGEL RECORDS

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9

The Philadelphia Orchestra

EUGENE ORMANDY
Music Director and Conductor
RICCARDO MUTI
Principal Guest Conductor
WILLIAM SMITH
Associate Conductor

PERSONNEL 1979-1980 SEASON

VIOLINS
Yoshimi Carol
Concertmaster
William de Pasquale
Associate Concertmaster
David Arben
Associate Concertmaster
Max Aronoff
Ozan Marsh
David Arnold Balding
Frank Costanzo
Barbara Govberg
Herbert Light
Charles Libove
Lee Raiga
Lawrence Leibig
Calderon Malschaert
Hiroshi Klein
Julia Lawson
Vladimir Shapiro
Irwin Rosen
Robert S. Pasquale
Armand DeCamillo
Joseph Lanza
Irving Lindberg
Norma Wagner
Arnold Eidem
George Hoyem
Louis Lanza
Stephane Dalschaert
Sunica Rosen
Lee Rosell
Jonathan Bealer
Gideon Schwartz
Cynthia Williams

VIOLAS
Joseph de Pasquale
James Dunham
Norman Mendell
Sidney Curtiss
Gideon Waldert
Irving Segal
Lawrence Rosenwein
Charles Hille
Wolfgang Laufer
Lois Wolf Clauss
Albert Ellenza
Benjamin Entenberg

VIOLONCELLOS
William Stokking
George Kaplanis
Lee Stinchfield
Boyd Smith
Joseph Jordan
Roy Phillips
Richard Hockett
Maria Jolas
William Saputelli
Patricia Wilmot
Sara Sparagis
Kathryn Picht

BASSES
Roger M. Scott
Michael Shahan
Neil Courtney
Ferdinando Maresh
Carl Torello
Samuel Gorodetzer
Ellis Cantagno
Henry C. Scott
Peter Lloyd
Some members of the string sections perform occasionally on a second desk

FLUTES
Murray W. Panitz
Kenneth K. Scott
Laura S. Lane
John Krell
Piccolo

OBOES
Richard Woodhams
Sherman Walt
Charles M. Morris
Hugo Rosenthal
English Horn

CLARINETS
Anthony M. Gigliotti
Donald Montanaro
Harold Quicksall
Joseph Rehrson
Bass Clarinet

BASSOONS
Bernard Garfield
John Mansfield
Stanley Ruggiero
Richard Ranti
Contra Bassoon

HORNS
Nolan Miller
Jacob Krachmalnick
Roger Kaza
Basil Cauldron
Marilyn Tate
Howard Wall
Jerome Williams

TRUMPETS
Frank Kaderabek
Donald E. McComas
Seymour Rosenfeld
Roger Blackwell

TROMBONES
Glenn Dodson
Vincent Bilotti
Allen Ziegler
Hans Nickel
Robert S. Blasius
Bass Trombone

TUBA
Paul Krzywicki

TIMPANI
Gerald Carlson
Michael Bookspan

BATTERY
Michael Bookspan
Alan Abel
Salvatore Caliendo
William Sagnella

CELESTA, PIANO AND ORGAN
William Smith
Marcia Basagno
Lee Asselin

HARPS
Marilyn Costello
Marcantha Carnicki

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Elliot Norton
Robert M. Cunningham

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Mayo Agnew

STAGE PERSONNEL
Dwight Evans, Manager
Charles Lisiello
Jesse Sea

BROADCAST RECORDING DIRECTOR
Albert Rackow Jr.

Seymour L. Benn, Executive Director
Joseph B. Sommerlad, Manager — Lynn Nead, Director of Public Relations
The Philadelphia Orchestra Association, 1420 Locust Street, Philadelphia, Pennsylvania 19102

120

111. Ormandy, Eugene. Program signed, (9 x 10.87 in.; 229 x 276 mm.); program permanently mounted on cloth matting. Accompanied by one of Ormandy's batons.

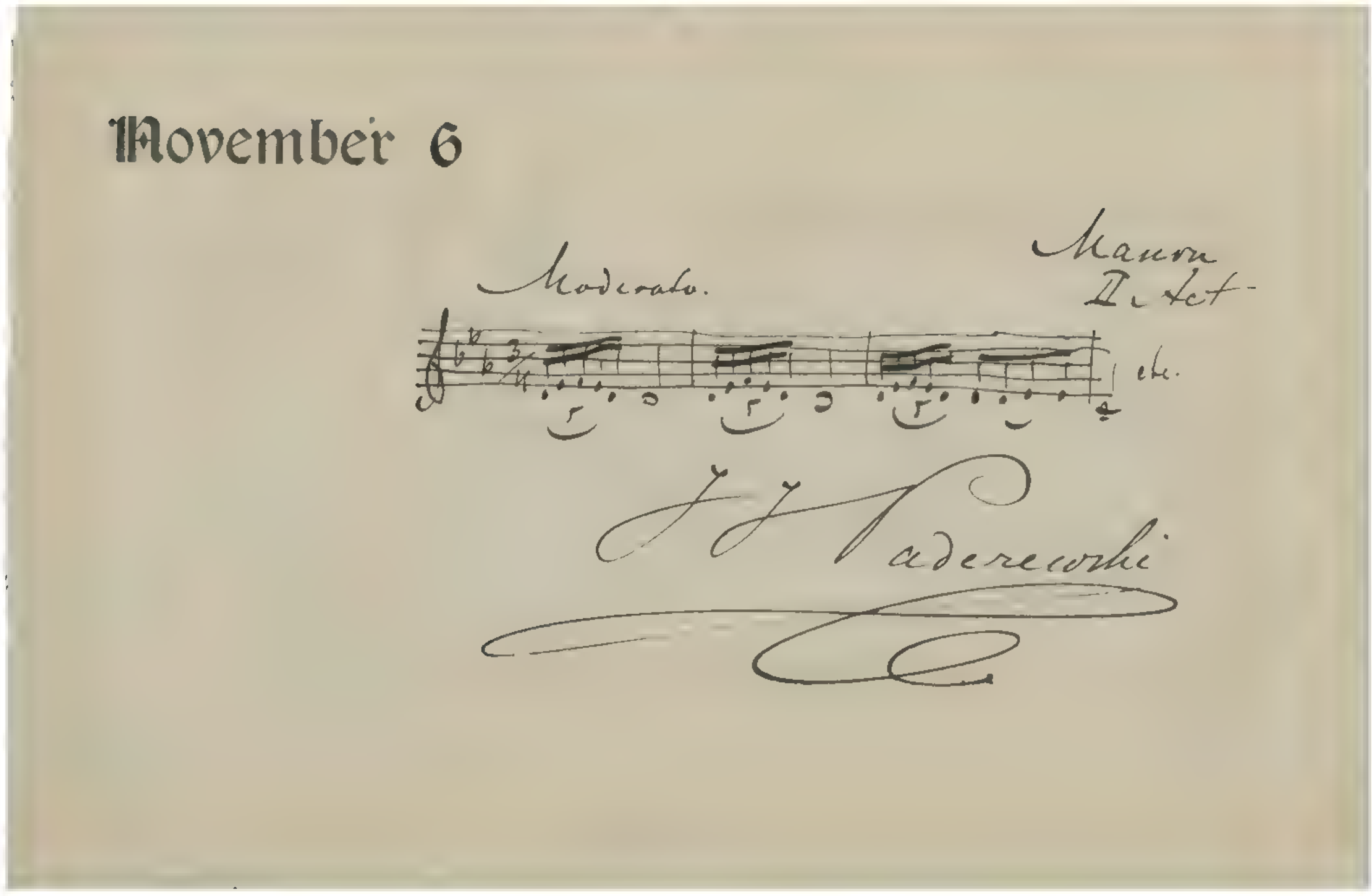
The legendary director and conductor of the Philadelphia Orchestra signs the 29 April 1980 program featuring the music of Wagner, Beethoven Saint-Saëns and Moussorgsky.

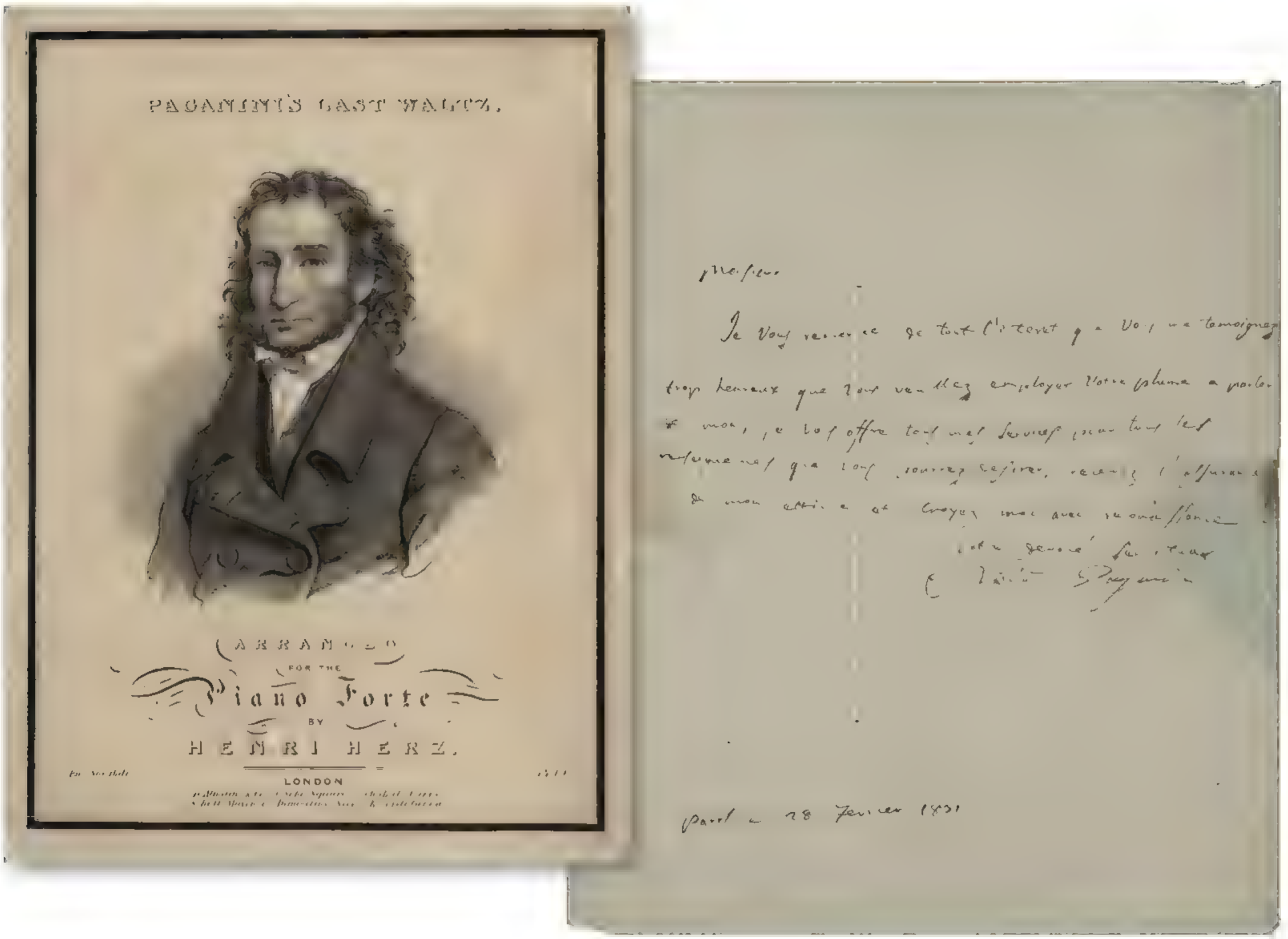
A Hungarian-born conductor and violinist Eugene Ormandy became internationally acclaimed as the music director and conductor of the Philadelphia Orchestra. The maestro's 44-year-long association with the Philadelphia is one of the longest enjoyed by any conductor with a single orchestra. Under his baton, the Philadelphia Orchestra produced three gold records and won two Grammy Awards.
$300 - $500

112. Paderewski, Ignacy Jan. Autograph musical quotation signed ("I J Paderewski"), (4.87 x 7.37 in.; 124 x 187 mm.); on paper engraved "November 6" at top left corner.

Four bars from Act II of his only opera, *Manru*.

A renowned Polish pianist, Paderewski was also a substantial composer, including many pieces for piano. He became world famous for the Minuet in G, Op. 14/1, part of a set of six pieces that are otherwise forgotten. In 1901 his sole opera Manru received its world premiere at Dresden, then it had its American premiere in 1902 at the Metropolitan Opera in New York.
$500 - $700





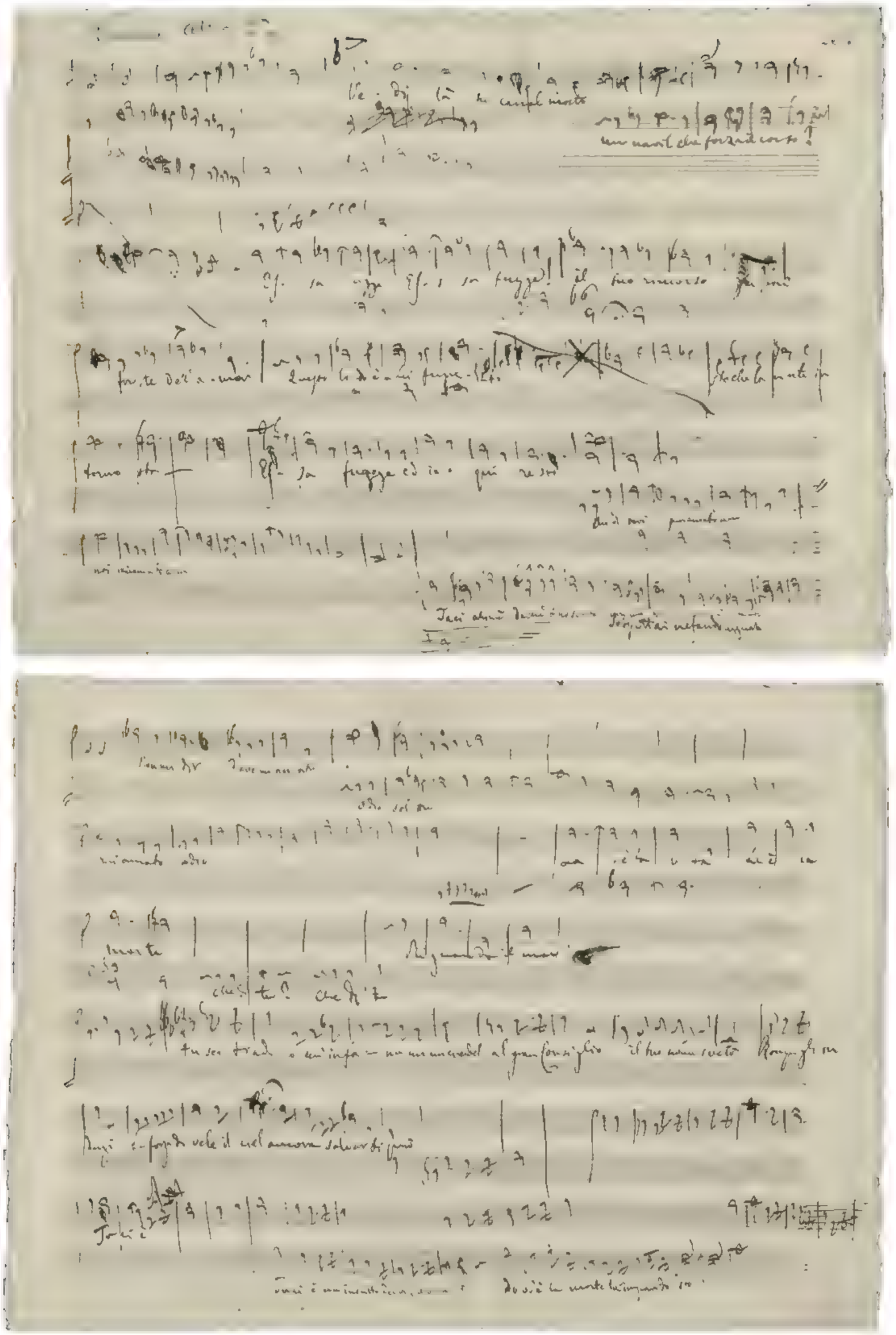
113. Paganini, Niccolò. Autograph letter signed, in French, 1 page (9.87 x 8.25 in.; 251 x 210 mm.), Paris, 28 February 1831, to Monsieur G. G. Anders[?], with integral address leaf; mounting remnants on address leaf not affecting any characters, wax seal tear, some browning, crude tape reinforcement to marginal split not affecting any text. Accompanied by an 1831 bulletin advertising a performance of Paganini with an engraved image of Paganini.

Paganini graciously extends himself to an interested writer.

The great Italian violinist writes in full:
Monsieur, I thank you for all the interest you show in me—too happy that you want to use your pen to speak of me; I offer you all my services for all the information you could desire; accept the assurance of my esteem and believe me, etc. Your devoted servant Nicolo Paganini.

An Italian violinist, violist, guitarist, and composer, Paganini had an illustrious career. He was the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin technique. His "Caprice No. 24 in A minor, Op. 1," is among the best known of his compositions, and has served as an inspiration for many prominent composers.

Paganini's fame spread across Europe with a concert tour that started in Vienna in August 1828, stopping in every major European city in Germany, Poland, and Bohemia until February 1831 in Strasbourg. This was followed by tours in Paris and Britain. His technical ability and his willingness to display it received much critical acclaim. In addition to his own compositions, theme and variations being the most popular, Paganini also performed modified versions of works, primarily concertos, written by his early contemporaries, such as Rodolphe Kreutzer and Giovanni Battista Viotti.
$3,000 - $5,000



114. Ponchielli, Amilcare. Autograph music unsigned, 2 pages (8.37 x 11.37 in.; 213 x 289 mm.), [Northern Italy, circa 1870-1880s], with numerous emendations; stamped ("137") at top right corner of recto. Accompanied by a profile image of Ponchielli.

Fine autograph music from Ponchielli's best know opera, *La Gioconda*.

The two pages of music with libretto in Italian are from Act II towards the end of Scene 5 of Ponchielli's most famous work, *La Gioconda*. Ponchielli's opera in four acts, set to an Italian libretto by Arrigo Boito, *La Gioconda* is based on *Angelo, Tyrant of Padua*, a play in prose by Victor Hugo, dating from 1835. First performed in 1876, La Gioconda was a major success for Ponchielli, as well as the most successful new Italian opera between Verdi's Aida (1871) and Otello (1887). It is also a famous example of the Italian genre of Grande opera, the equivalent of French Grand-Opéra.

Ponchielli revised the work several times; the version that is played today was first given in 1880. It is one of only a few operas that feature a principal role for each of the six major voice types.
$3,000 - $5,000

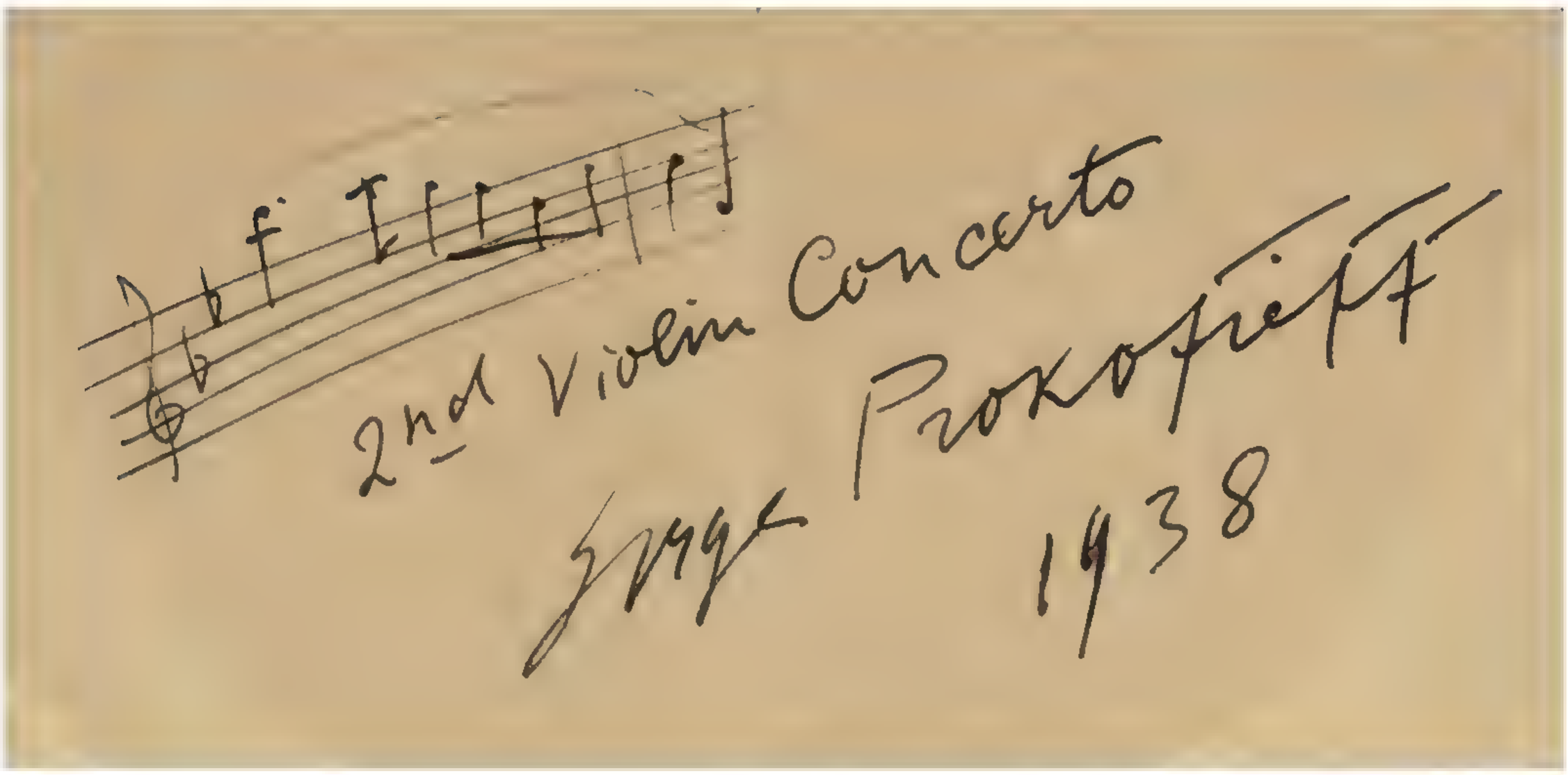
115. Prokofiev, Sergei. Autograph musical quotation signed, (4.12 x 6 in.; 105 x 152 mm.), [no place], 1938; some creasing, three small punch holes at far left margin not affecting text. Accompanied by a fine image of the composer.

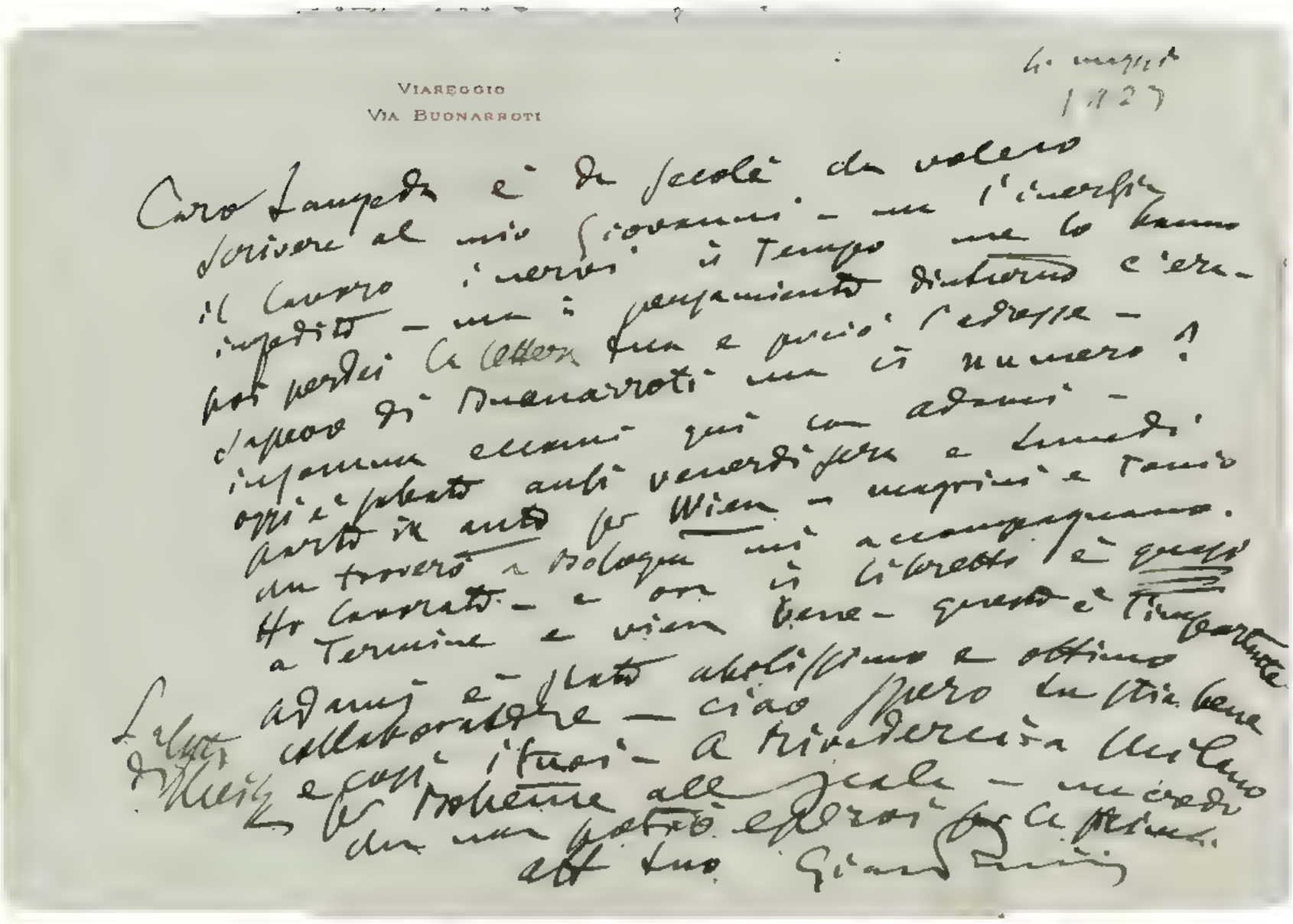
A fine autograph musical quotation inscribed and signed, *2nd Violin Concerto, Serge Prokofieff, 1938.* The quote constitutes one and one half measures of the violin solo from the first movement of Prokofiev's 2nd Violin Concerto.

The Violin Concerto No. 2 in G minor, Op. 63, written in 1935 by Sergei Prokofiev, is a work in three movements: Allegro moderato, Andante assai and Allegro, ben marcato. It premiered on 1 December 1935 in Madrid with the French violinist Robert Soetens and the Madrid Symphony Orchestra conducted by Enrique Fernández Arbós. Prokofiev wrote it after the first performance of his Sonata for Two Violins, by Soetens and Samuel Dushkin, which pleased him greatly. Dushkin had just recently had a concerto written for him, by Igor Stravinsky, so Prokofiev did the same for Soetens. Prokofiev was on a concert tour with Robert Soetens while he was working on the concerto, and later wrote, "The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the 1st movement was written in Paris, the first theme of the 2nd movement at Voronezh, the orchestration was finished in Baku and the premiere was given in Madrid." The Spanish enjoyed the premiere so much that they sent a delegation of musicians to thank Prokofiev after the performance.

As the creator of acknowledged masterpieces across numerous musical genres, Prokofiev is regarded as one of the major composers of the twentieth century. His works include the March from *The Love for Three Oranges*, the suite *Lieutenant Kijé*, the ballet *Romeo and Juliet* – from which "Dance of the Knights" is taken – and *Peter and the Wolf,* as well as twelve completed operas, seven symphonies, nine ballets, five piano concertos, two violin concertos, a cello concerto, and nine completed piano sonatas.

$4,000 - $6,000



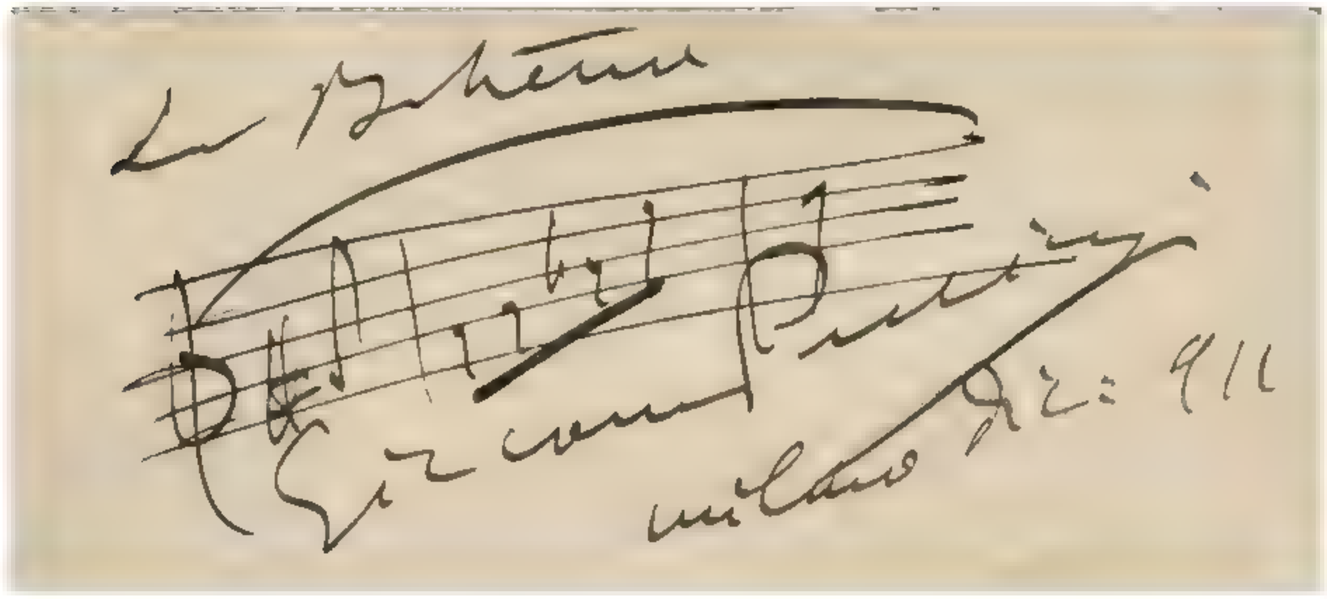


Viareggio
Via Buonarroti

4 maggio 1923

Caro Tangeda è da secoli che vorrei scrivere al mio Giovanni - ma l'inerzia il lavoro i nervi il tempo me lo hanno impedito - ma il pensiero di lui c'era sempre - ma nel pensarti ho perduto la lettera tua e poi l'indirizzo di Buonarroti ma ci numero? insomma eccomi qui con Adami - oggi è sabato avrò venerdì sera e lunedì mi troverò a Bologna mi accompagnano. Ho lavorato - e ora il libretto è quasi a termine e va bene - questo è l'importante Adami è stato abile/uno e ottimo collaboratore — ciao spero tu stia bene e poi i tuoi — a rivederci a Milano per Bohème alla Scala — ma credo che non potrò essere per la prima.

Aff tuo Giacomo Puccini



116. Puccini, Giacomo. Autograph letter signed, in Italian, 1 page (6.75 x 9.62 in.; 171 x 244 mm.), [Viareggio, Italy], 4 May 1923 on his "Viareggio Via Buonarroti" stationery. Accompanied by a photograph of Puccini by Miskin, N.Y. (7.62 x 4.87 in.; 194 x 124 mm.).

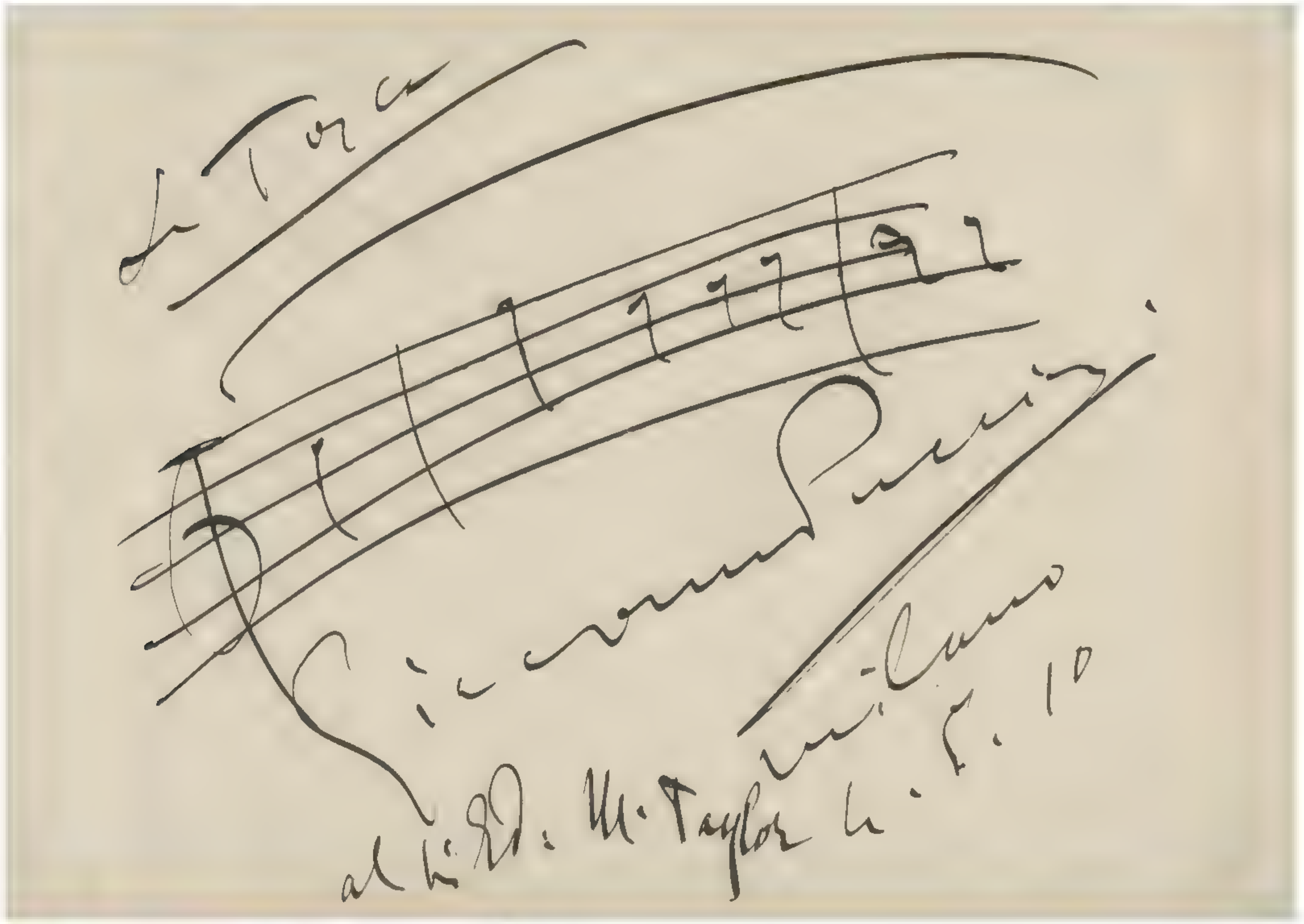
In the year before his death, Giacomo Puccini writes about working on his *almost finished* Turandot, his final, and at the time of his death, unfinished opera.

Puccini writes in full: *Dear Tangeda [?], It has been centuries since I wanted to write to my Giovanni - but the inertia, work, nerves, time have hindered me - but in thinking of you I lost your letter and thus the address - I knew it was [via] di Buonarroti, but the number? In short, here I am now with* [Giuseppe] *Adami - today is Saturday or rather Friday evening, and on Monday I am leaving by automobile for Vienna* - [Angelo] *Magrini and Tonio, whom I am meeting in Bologna, are coming with me. I have been working - and now the libretto* [of *Turandot*] *is almost finished and is coming along well - This is the important thing. Adami has been a most able and ideal co-worker. - Ciao, I hope you and yours are well - see you in Milan for Bohème in the Scala - but I don't think that I will be able to be there for the first* [performance]. *Aff*[ectionately] *yours, Giac Puccini Regards from Elvira*

Turandot, Puccini's final opera was left unfinished, and Franco Alfano, based on the composer's sketches, completed the last two scenes. Carlo Gozzi based the libretto for Turandot on a play of the same name. The music of the opera is heavily inflected with pentatonic motifs, intended to produce an Asiatic flavor to the music. Unlike *La fanciulla*, *Turandot* contains a number of memorable stand-alone arias, among them "Nessun dorma."

Puccini first began working on Turandot in March 1920 after meeting with librettists Giuseppe Adami and Renato Simoni. He began composition in January 1921. By March 1924 he had completed the opera up to the final duet. He was unsatisfied with the text of the final duet, however, and did not continue until 8 October, when he chose Adami's fourth version of the duet text. On 10 October he was diagnosed with throat cancer and on 24 November went to Brussels, Belgium for treatment. There he underwent a new and experimental radiation therapy treatment. Puccini and his wife never knew how serious the cancer was, as the news was revealed only to his son. Puccini, however, seems to have had some inkling of the possible seriousness of his condition since, before leaving for Brussels, he visited Toscanini and begged him; "Don't let my *Turandot* die."

Together with:

Autograph musical quotation signed, (1.87 x 4.12 in.; 48 x 105 mm.), Milan, December 1911, being three bars from *La Bohème.*
$8,000 - $12,000

117. Puccini, Giacomo Autograph musical quotation signed, in Italian,1 page, (5 x 7.25 in.; 127 x 184 mm.), Milan, 4 May 1910, inscribed to M. Taylor; traces of mounting remnants on verso.

A fine musical quotation from *Tosca* with a bold signature of the Italian composer. Accompanied by a handsome early postcard image of Puccini by Breitkopf & Härtel.
$4,000 - $6,000

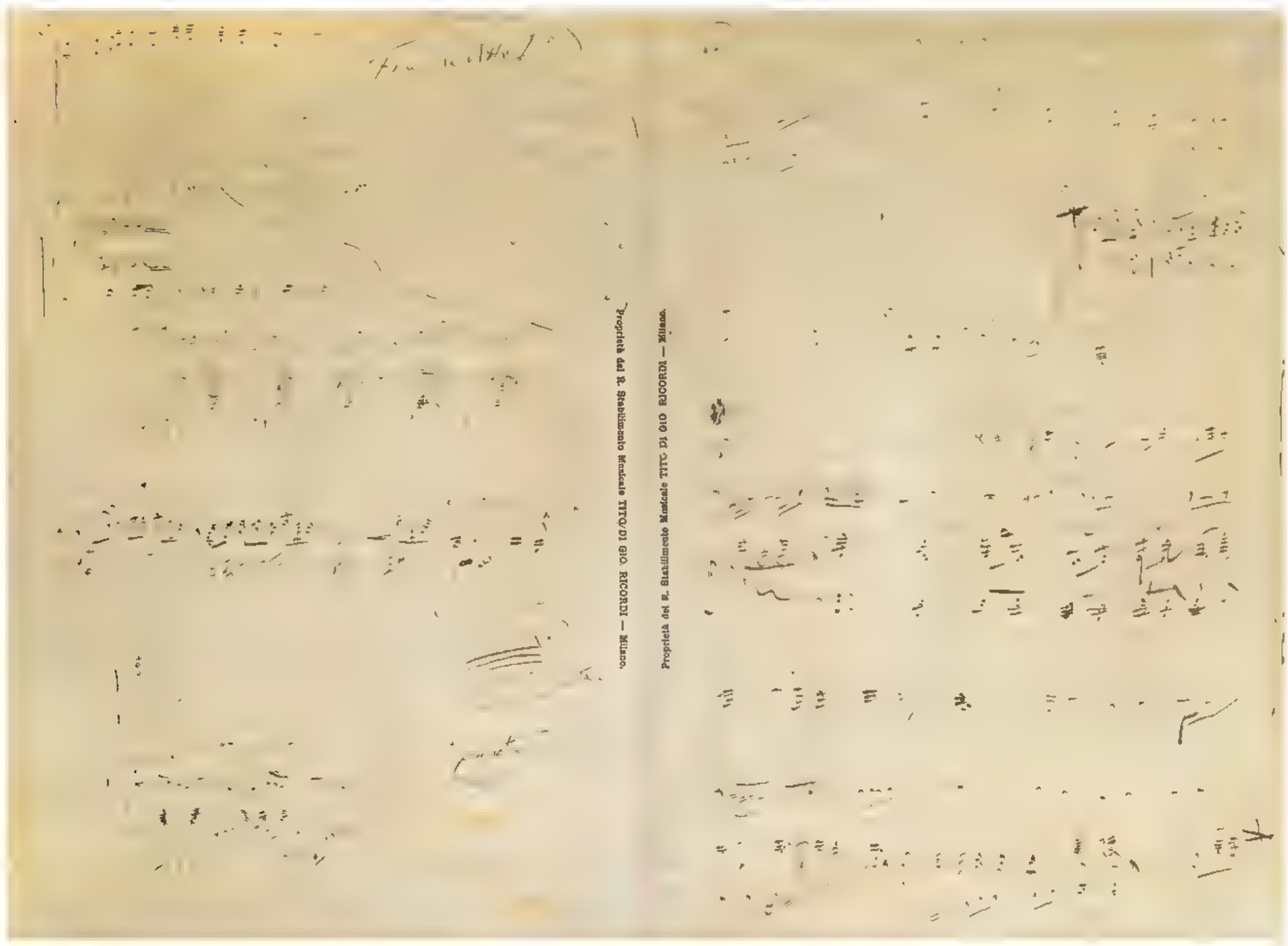
TORRE DEL LAGO
(TOSCANA)
Cher ami!
Pauvre Manon! Alfred
est decedé!! -
Je vous prie de vouloir
pour mon compte Fcs 200
à Gaston Calmette pour
le monument à Massenet.
et renouveller l'abonnement
au Figaro.
Est ce qu'il n'y a
plus d'espoir? -
Tous saluts et grande
poignée de mains -
G. Puccini

118. Puccini, Giacomo. Autograph letter signed ("G. Puccini"), in French, 2 pages, (3.12 x 4.62 in.; 79 x 117 mm.), 8 November 1890, to a friend, on the composer's TORRE DEL LAGO (TOSCANA) engraved notecard. Accompanied by a postcard photograph of Puccini.

Puccini laments his progress on his *Manon* and mentions Massenet.

The Italian composer writes in full:
Dear friend, Poor Manon! Alfred is dead! Please send 200 francs on my behalf to Gaston Calinette as my contribution to Massenet's monument. Also, please renew my subscription to the Figaro. Is there any hope left for Manon? Best wishes and thanks. G. Puccini

An amusing letter by Puccini poking fun at Massenet's *Manon Lescaut* already a successful opera. Puccini would make Abbé Prevost's story into another successful opera just a few years later.
$3,000 - $5,000


Proprietà del R. Stabilimento Musicale TITO DI GIO RICORDI — Milano.
Proprietà del R. Stabilimento Musicale TITO DI GIO RICORDI — Milano.

119. Puccini, Giacomo Important autograph music with extensive notations, in Italian, 2 pages, (15 x 10.12 in.; 381 x 257 mm.); some fading, repairs at lower margins not affecting text, mounted to heavy cardstock.

The working manuscript of the last duet in Act I of *Manon Lescaut*. An extraordinary working draft scrawled by Puccini with extensive notations. The great Italian composer creates a text bubble at the top of the first page and explains: *At the end of the last duet in the first act when Geronte accuses [Des Grieux] of wanting to abduct his ward [Manon]. In the orchestra, the accelerated movement of a wheel under a horse-drawn carriage that moves, then a special theme and allegro scherzoso for the humming chorus with the whole motive of the encounter to the trombones pleading . . .* Another bit of text at the lower portion of the first page of the manuscript reads: *Accompaniment an octave under(?) Think about!! And decide fast! By God! Thought. Decided! Done!*

An opera in four acts by Giacomo Puccini *Manon Lescaut* is based on the 1731 novel L'histoire du chevalier des Grieux et de Manon Lescaut by the Abbé Prévost.

The libretto is in Italian, and was cobbled together by five librettists whom Puccini employed: Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva and Luigi Illica. The publisher, Giulio Ricordi, and the composer himself also contributed to the libretto. So confused was the authorship of the libretto that no one was credited on the title page of the original score. It was Illica and Giacosa, however, who completed the libretto and went on to contribute the libretti to Puccini's next three – and most successful – works, La Bohème, Tosca and Madama Butterfly.

Puccini's publisher, Ricordi, had been against any project based on Prévost's story because Jules Massenet had already made it into a successful opera, Manon, in 1884. While Puccini and Ricordi may not have known it, the French composer Daniel Auber had also already written an opera on the same subject with the title Manon Lescaut, in 1856.

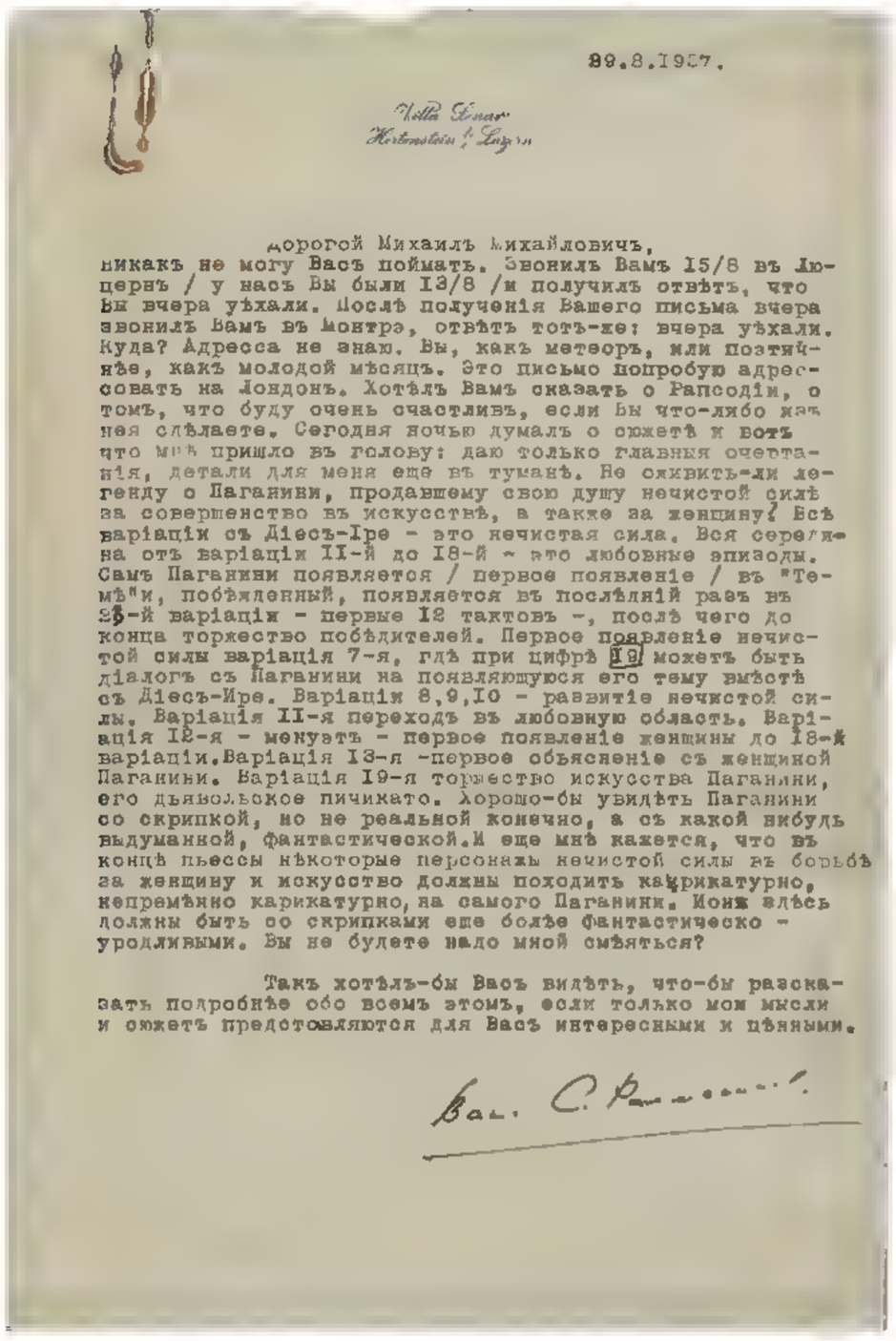
Despite all the warnings, Puccini proceeded. "Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public. Why shouldn't there be two operas about Manon? A woman like Manon can have more than one lover." He added, "Massenet feels it as a Frenchman, with powder and minuets. I shall feel it as an Italian, with a desperate passion."

The first performance of *Manon Lescaut* took place in the Teatro Regio in Turin on 1 February 1893; it was Puccini's third opera and his first great success. The opera was first performed at the Metropolitan Opera in New York on 18 January 1907 in the presence of the composer with Lina Cavalieri in the title role, Enrico Caruso as Des Grieux, Antonio Scotti as Lescaut, and Arturo Vigna conducting.

Provenance: George R. Marek—present owner.
$20,000 - $30,000

120. Rachmaninoff, Sergei. Photograph inscribed and signed to his daughter, in Russian, (9.75 x 7.62 in.; 248 x 194 mm.), [New York, 1937], being a handsome full-length image of Rachmaninoff and his wife Natalia.

A fine image Rachmaninoff and his wife Natalia, inscribed to their daughter. A Russian composer, pianist, and conductor, Rachmaninoff is widely considered one of the finest pianists of his day and, as a composer, one of the last great representatives of Romanticism in Russian classical music.
$1,000 - $1,500



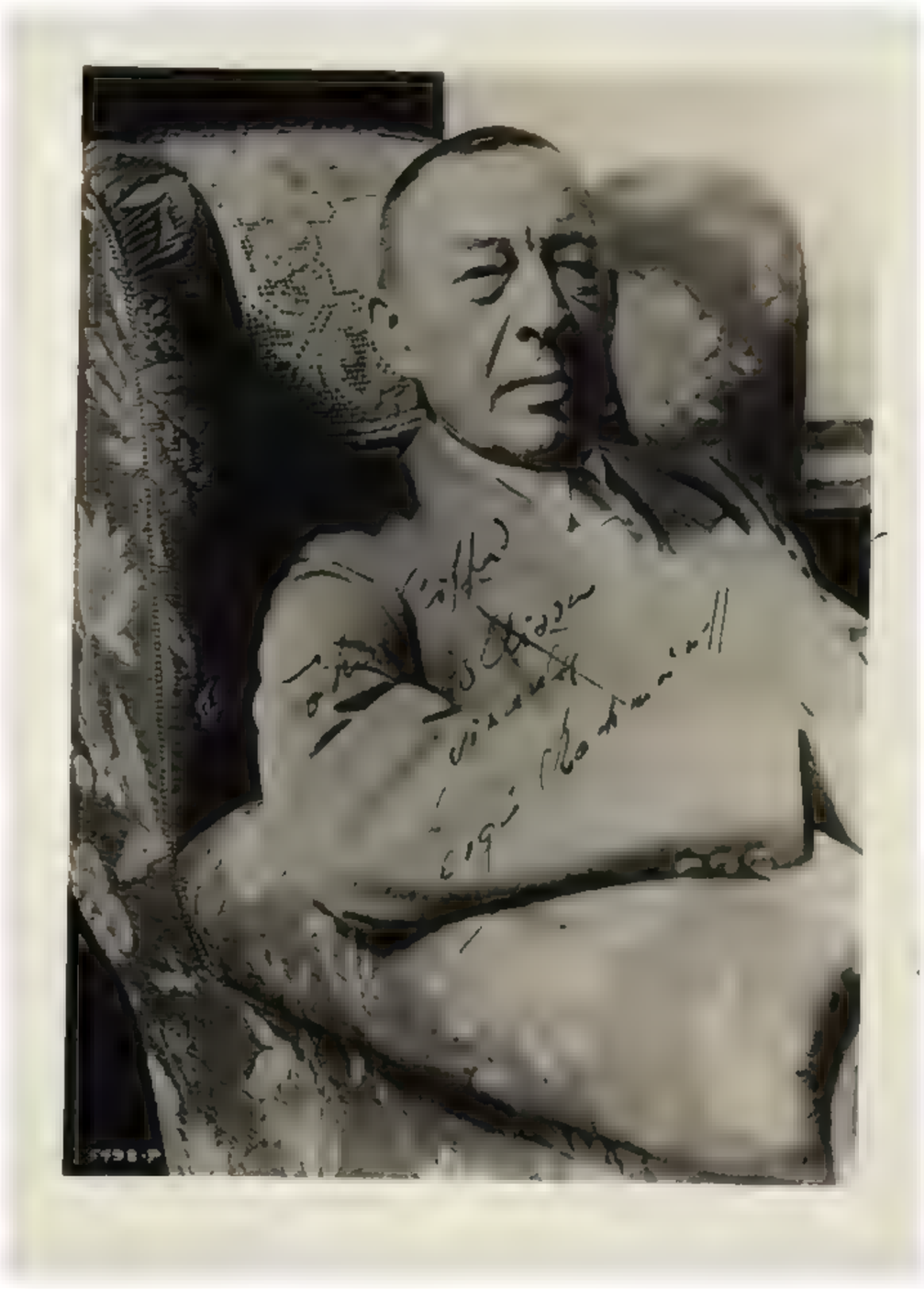
29.8.1937.

Villa Senar
Hertenstein b. Luzern

дорогой Михаилъ Михайловичъ,
никакъ не могу Васъ поймать. Звонилъ Вамъ 15/8 въ Люцернъ / у насъ Вы были 13/8 /и получилъ отвѣтъ, что Вы вчера уѣхали. Послѣ полученія Вашего письма вчера звонилъ Вамъ въ Монтрэ, отвѣтъ тотъ-же: вчера уѣхали. Куда? Адресса не знаю. Вы, какъ метеоръ, или поэтичнѣе, какъ молодой мѣсяцъ. Это письмо попробую адрессовать на Лондонъ. Хотѣлъ Вамъ сказать о Рапсодіи, о томъ, что буду очень счастливъ, если Вы что-либо изъ нея сдѣлаете. Сегодня ночью думалъ о сюжетѣ и вотъ что мнѣ пришло въ голову: даю только главныя очертанія, детали для меня еще въ туманѣ. Не оживить-ли легенду о Паганини, продавшему свою душу нечистой силѣ за совершенство въ искусствѣ, а также за женщину? Всѣ варіаціи съ Діесъ-Іре - это нечистая сила. Вся середина отъ варіаціи II-й до I8-й - это любовные эпизоды. Самъ Паганини появляется / первое появленіе / въ "Темѣ"и, побѣжденный, появляется въ послѣдній разъ въ 23-й варіаціи - первые I2 тактовъ -, послѣ чего до конца торжество побѣдителей. Первое появленіе нечистой силы варіація 7-я, гдѣ при цифрѣ 19 можетъ быть діалогъ съ Паганини на появляющуюся его тему вмѣстѣ съ Діесъ-Ире. Варіаціи 8,9,I0 - развитіе нечистой силы. Варіація II-я переходъ въ любовную область. Варіація I2-я - менуэтъ - первое появленіе женщины до I8-й варіаціи.Варіація I3-я -первое объясненіе съ женщиной Паганини. Варіація I9-я торжество искусства Паганини, его дьявольское пичикато. Хорошо-бы увидѣть Паганини со скрипкой, но не реальной конечно, а съ какой нибудь выдуманной, фантастической.И еще мнѣ кажется, что въ концѣ пьессы нѣкоторые персонажы нечистой силы въ борьбѣ за женщину и искусство должны походить карикатурно, непремѣнно карикатурно, на самого Паганини. Иожъ здѣсь должны быть со скрипками еще болѣе фантастическо - уродливыми. Вы не будете надо мной смѣяться?

Такъ хотѣлъ-бы Васъ видѣть, что-бы разсказать подробнѣе обо всемъ этомъ, если только мои мысли и сюжетъ предстовляются для Васъ интересными и цѣнными.

Вас. С. Рахманинов



121. Rachmaninoff, Sergei. Typed letter signed ("S. Rachmaninoff"), in Cyrillic, 1 page (10.62 x 7.12 in.; 270 x 181 mm.), Lucerne, 29 August 1937, to a correspondent named Michael, on *Villa Lenar Hertenstein by Luzern* imprinted stationery; light browning, imprint of paperclip upper left margin, minor chipping upper margin. Accompanied by a photograph of the composer inscribed and signed, *To Mrs. Clifford Ellisson, Sincerely, Sergei Rachmaninoff*, in English (5 x 7 in.; 127 x 178 mm.), [no place, no date].

Rachmaninoff discusses his ideas on variations of his *Rhapsody on a Theme of Paganini*.

The composer writes in full: *Dear Mikhail Mikhailovich! I have not been able to catch you lately. I called you on 15/8 in Lucerne (you had been at our place on 13/8) and got an answer that you had left yesterday. Upon receipt of your letter yesterday, I called you in Montreux and got the same response: he left yesterday. Where to? I do not know the address. You are like a meteorite or, more poetically, like a young moon. I will try to send this letter to London. I wanted to tell you about the Rhapsody, that I would be very happy, if you made something out of it. Last night I was thinking about the plot, and here is what came to my head: it is only a general outline, the details are still in the fog for me. What if I revived the legend about Paganini, who traded his soul to the Evil Spirit for artistic perfection and for a woman? All variations from dies ire is the Evil Spirit. The entire middle, from variation 11 to 18, is love episodes. Paganini himself makes his appearance (initial entrance) in the "Theme," and, defeated, makes his final entrance in variation 23 - the first 12 times - after which, until the end, it is the triumph of the victors. The first appearance of the Evil Spirit is variation 7, where, at number 19, there could be a dialogue with Paganini on his emerging theme together with dies ire. Variations 8, 9, 10 - development of the Evil Spirit. Variation 11 - passage to the sphere of love. Variation 12, minuet, - the initial appearance of a woman lasts until variation 18. Variation 13 is Paganini's first declaration of love to a woman. Variation 19 is triumph of Paganini's art, his devilish pizzicato. It would be nice to see Paganini with a violin, not a real one, of course, but with some concocted, fantastic one. And, also, it seems to me that at the end of the piece some of the characters of the Evil Spirit, in the struggle for the woman and art, should resemble in caricature, in caricature without fail, Paganini himself. And should be here with violins that are even more fantastically ugly. Are you going to laugh at me? I would like to see you so much to be able to tell you in more detail about it all, if only my thoughts and the plot look to be of interest and value to you. Your S. Rakhmaninov*

Due to his busy concert career, Rachmaninoff's output as composer slowed tremendously. In the 25 years between 1918 and his death in 1943, while living in the U.S. and Europe, he completed only six compositions. Aside from the need to tour and perform constantly to support himself and his family, the main reason was homesickness. It was during these years that he toured the United States as a concert pianist. When he left Russia, it was as if he had left behind his inspiration. His revival as a composer became possible only after he had built himself a new home, Villa Senar on Lake Lucerne, Switzerland, where he spent summers from 1932 to 1939. There, in the comfort of his own villa, which reminded him of his old family estate, Rachmaninoff composed the *Rhapsody on a Theme of Paganini*, one of his best-known works, in 1934. He went on to compose his Symphony No. 3 (Op. 44, 1935–36) and the Symphonic Dances (Op. 45, 1940), his last completed work.
$1,000 - $1,500

Ans 3-10-20

SERGEI RACHMANINOFF
505 WEST END AVENUE
NEW YORK CITY

March 6th, 1930.

. Howard Davis,
ictor Talking Machine Co.,
Camden, N.J.

My dear Mr. Davis:

I wish to thank you and the Committee for installing in my apartment one of your new Electrola. I find the reproducing part of the instrument excellent. As for the Radio part - I feel from time to time a temptation to switch it on, but as soon as I recollect how we, artists, suffer on account of this invention, I immediately shut it off!

By the way, the Radio is not playing very well: too many strange and unpleasant sounds come from the speaker and I would appreciate if one of your engineers looks it over upon my return to the city on March 16th or 17th.

Sincerely yours,

S. Rachmaninoff

122. Rachmaninoff, Sergei. Typed letter signed ("S. Rachmaninoff"), 1 page (10.75 x 7.25 in.; 273 x 184 mm.), New York, 6 March 1930, to Mr. Howard Davis of the Victor Talking Machine Co. on Rachmaninoff's imprinted stationery. Accompanied by a photograph inscribed and signed ("S. Rachmaninoff"), in Russian , (8.75 x 6.87 in.; 222 x 175 mm.), 1927, being a handsome portrait of Rachmaninoff from the Kubey-Rembrandt studios in Philadelphia; with reinforced margins on the verso.

Rachmaninoff waxes profound on his new "Electrola."

The composer writes in full: *My dear Mr. Davis: I wish to thank you and the Committee for installing in my apartment one of your new Electrola. I find the reproducing part of the instrument excellent. As for the Radio part – I feel from time to time a temptation to switch it on, but as soon as I recollect how we, artists, suffer on account of this invention, I immediately shut it off! By the way, the Radio is not playing very well: too many strange and unpleasant sounds come from the speaker and I would appreciate if one of your engineers looks it over upon my return to the city on March 16th or 17th. Sincerely yours, S. Rachmaninoff*

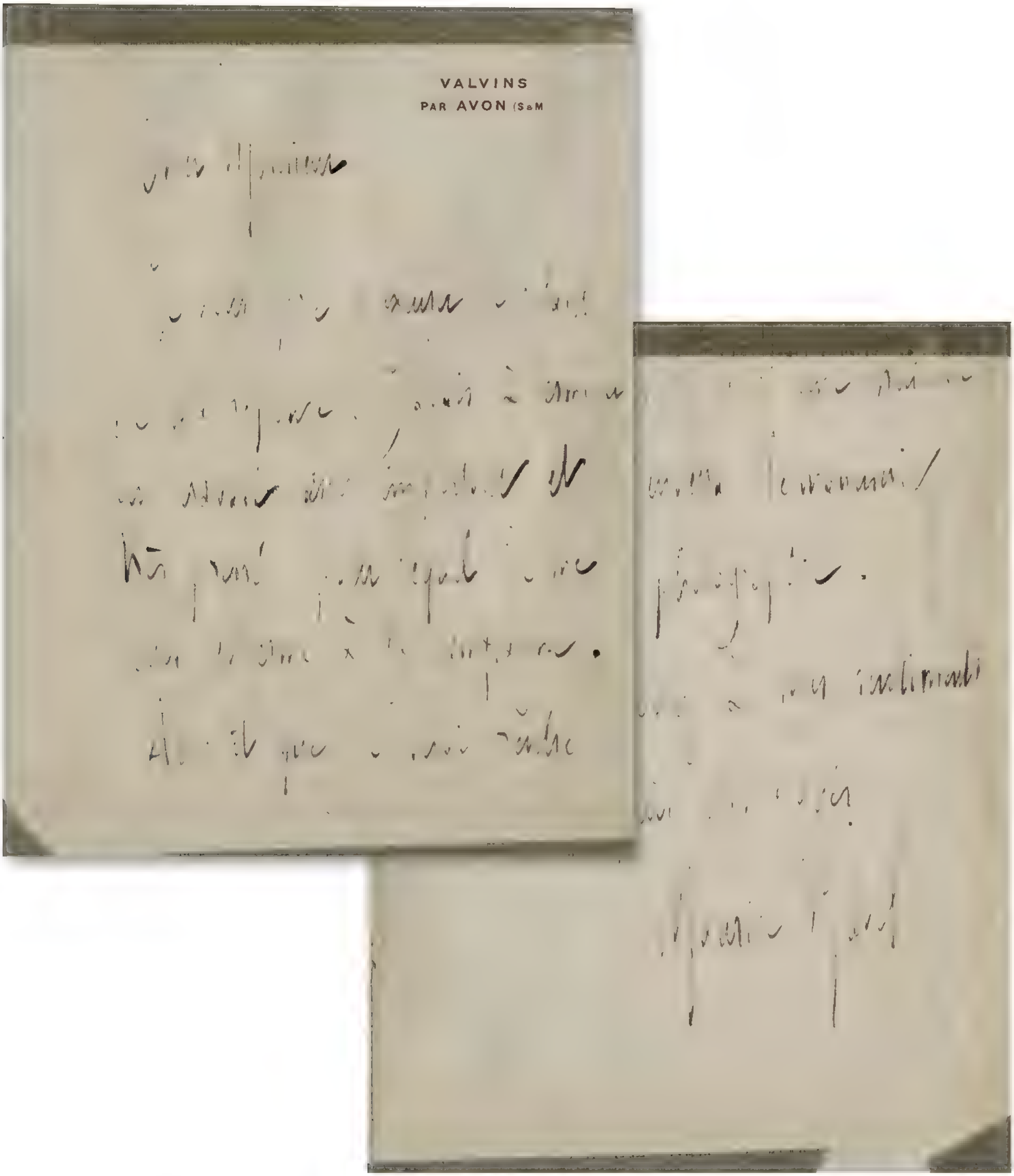
The 1917 Russian Revolution meant the end of Russia as the composer had known it. Rachmaninoff was a member of the Russian bourgeoisie, and the Revolution led to the loss of his estate, his way of life, and his livelihood. On 22 December 1917, he left Petrograd for Helsinki with his wife and two daughters on an open sled, having only a few notebooks with sketches of his own compositions and two orchestral scores. He was 44 years old. He spent a year giving concerts in Scandinavia while laboring to widen his concert repertoire. Near the end of 1918, he received three offers of lucrative American contracts. Although he declined all three, he decided the United States might offer a solution to his financial concerns. He departed Oslo for New York on 1 November 1918. Once there, Rachmaninoff quickly chose an agent, Charles Ellis, and accepted the gift of a piano from Steinway before playing 40 concerts in a four-month period. At the end of the 1919–20 season, he also signed a contract with the Victor Talking Machine Company. In 1921, the Rachmaninoffs bought a house in the United States, where they consciously recreated the atmosphere of Ivanovka, entertaining Russian guests, employing Russian servants, and observing Russian customs.

Victor recorded numerous classical musicians, including Jascha Heifetz, Fritz Kreisler, Victor Herbert, and Sergei Rachmaninoff in a series of recordings at its Camden, New Jersey studios. Rachmaninoff, in particular, became one of the first composer-performers to record extensively; he first made several recordings for Thomas Edison in 1919, and then became an exclusive Victor artist from 1920 to 1942.
$1,500 - $2,500

123. Ravel, Joseph-Maurice. Photograph inscribed and signed ("To Mrs. William Bell Pringle sincerely Maurice Ravel"), (7 x 4.75 in.; 178 x 121 mm.), [no date]; paper losses to right margin.

A fine photograph of Ravel inscribed and signed.

A French composer, Ravel is known especially for his melodies, masterful orchestration, richly evocative harmonies and inventive instrumental textures and effects. Along with Claude Debussy, he was one of the most prominent figures associated with Impressionist music. Much of his piano music, chamber music, vocal music and orchestral music are part of the standard concert repertoire.
$1,000 - $1,500



124. Ravel, Joseph-Maurice. Autograph letter signed ("Maurice Ravel"), in French, 2 pages (6.5 x 4.75 in.; 165 x 121 mm.), on stationery engraved "VALVINS par AVON (S & M)" in red at top right corner, [no date], to an unnamed gentlemen; browning on top and bottom margins from cellophane tape on verso.

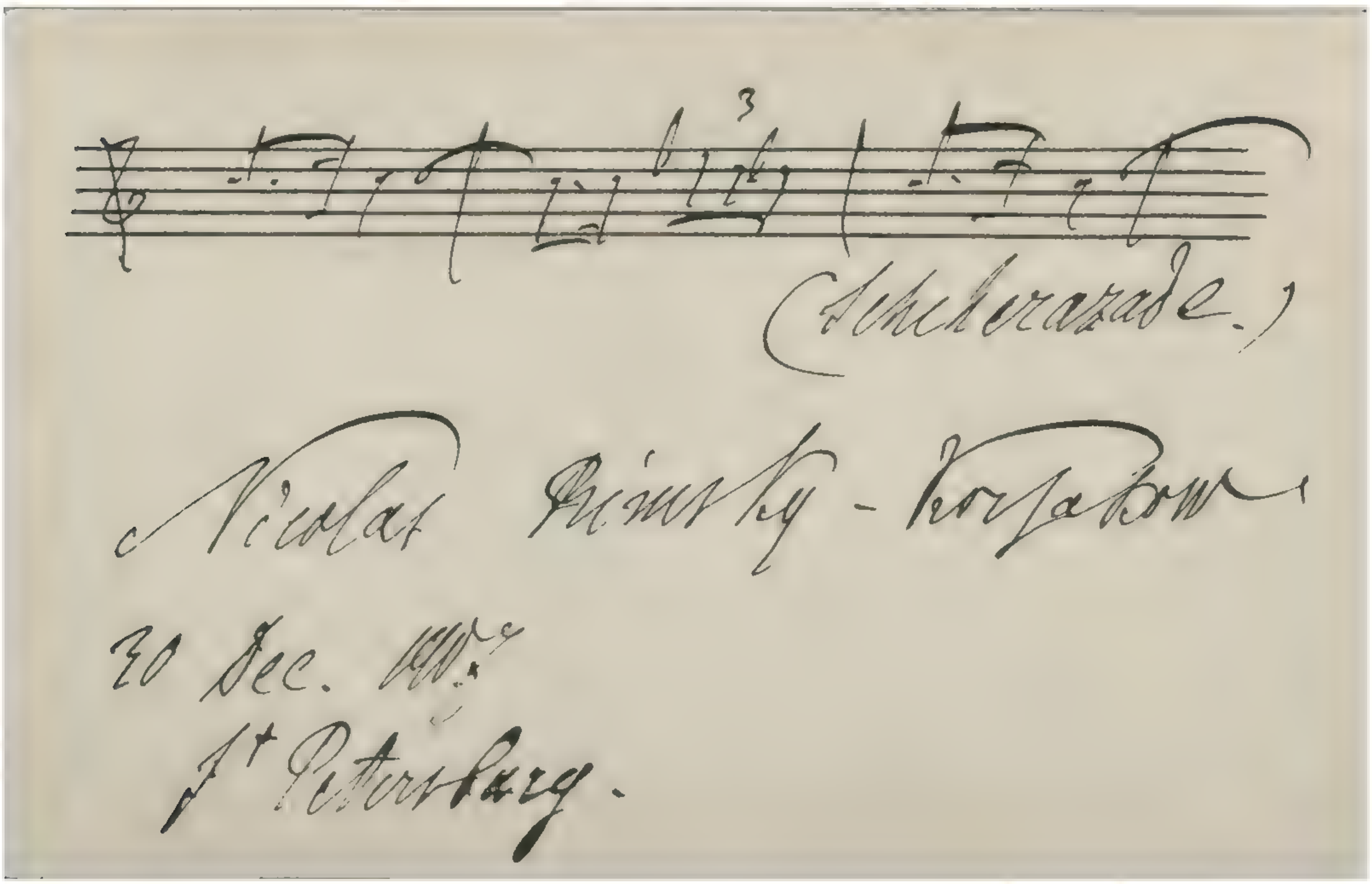
Urgently finishing an important work.

Ravel writes in full: *Dear Sir, Please excuse the delay of my response. I had to finish an important work urgently for what I was involved in, in the country. Soon I will be back in Paris, I will send you the manuscript and the photograph. I send you my best regards and wishes, Maurice Ravel.*
$1,000 - $1,500

125. Rimsky-Korsakov, Nikolai. Autograph musical quotation signed, being three measures from the symphonic suite *Scheherazade*, (2.75 x 4.25 in.; 70 x 108 mm.), St. Petersburg, 30 December 1907; permanently mounted on cardstock/matting material with a color reproduction of a painting of the composer.

A fine quotation from the symphonic suite *Scheherazade*.

Rimsky-Korsakov's *Scheherazade, Op. 35*, is a symphonic poem composed by Nikolai Rimsky-Korsakov in 1888. Based on *One Thousand and One Nights*, sometimes known as *The Arabian Nights*, this orchestral work is perhaps the finest example of his colorful and imaginative orchestration. Claude Debussy paid *Scheherazade* the highest compliment by using a passage from its second movement, virtually unaltered, in both *La Mer* and *Daphnis et Chloe*. It is considered Rimsky-Korsakov's most popular work.
$3,000 - $5,000

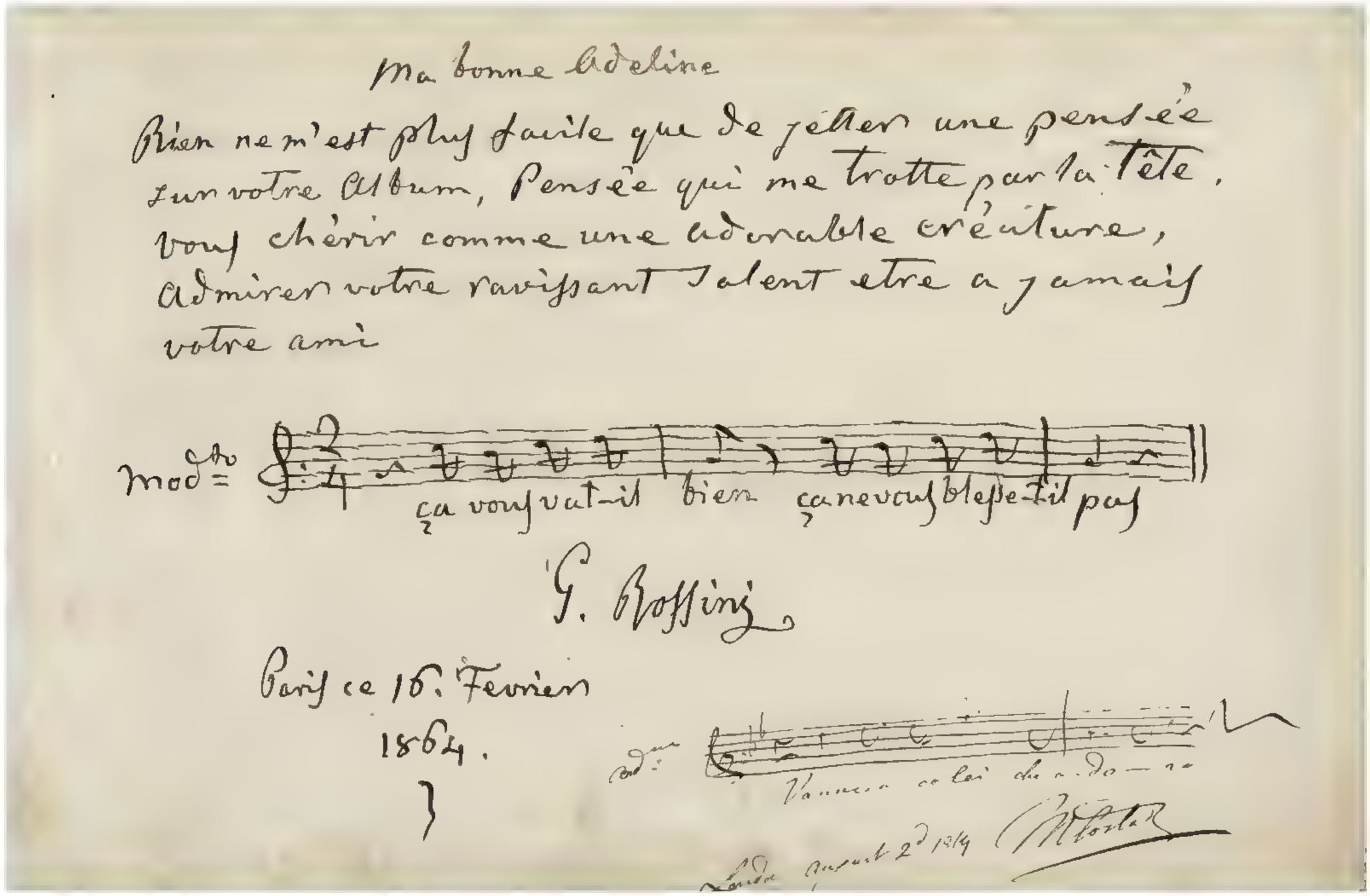


126. Rossini, Gioachino. Carte-de-visite photograph inscribed and signed ("G. Rossini"), in French, (4.12 x 2.12 in.; 105 x 54 mm.), Paris, 1861, to Ferdinand Falk; permanently affixed to card stock and matting whose overall dimensions are approximately 8.75 in. x 6.75 in.

A fine later image of Rossini inscribed and signed.

The composer writes in full: *Gift to my friend Ferdinand Falk. G. Rossini, Paris 1861.*

After years of various physical and mental illnesses, Rossini slowly returned to music, composing obscure little works intended for private performance in his later years. These included his *Péchés de vieillesse*, which are grouped into 14 volumes, mostly for solo piano, occasionally for voice and various chamber ensembles. Often whimsical, these pieces display Rossini's natural ease of composition and gift for melody, showing obvious influences of Beethoven and Chopin, with many flashes of the composer's long buried desire for serious, academic composition. They also underpin the fact that Rossini himself was an outstanding pianist whose playing attracted high praise from people such as Franz Liszt, Sigismond Thalberg, and Camille Saint-Saëns.
$2,000 - $3,000


Ma bonne Adeline
Rien ne m'est plus facile que de jetter une pensée
sur votre Album, Pensée qui me trotte par la tête,
vous chérir comme une adorable créature,
admirer votre ravissant Talent etre a jamais
votre ami
mod^to
ça vous va-t-il bien ça ne vous blesse-t-il pas
G. Rossini
Paris ce 16. Fevrier
1864.

127. Rossini, Gioachino. Autograph music signed ("G. Rossini"), in French, 1 page (6.5 x 10 in.; 165 x 254 mm.), Paris, 16 February 1864, to Adelina [Patti], on a leaf from Patti's guest book with a musical quotation by an unidentified musician beneath Rossini's text and music, and another musical quotation and inscription on verso by Stephen Kelly.

Rossini inscribes and signs original music for Adelina Patti.

The composer writes with great sentimentality while including three bars of music:

My Good Adelina, Nothing is easier than tossing a thought into your album – a thought which strikes me. Cherishing you as an adoring creature, admiring your ravishing talent, being ever your friend G. Rossini, Paris, 16 February 1864.

Adelina Patti was the daughter of two singers—Salvatore Patti, a tenor, and Caterina Chiesa Barilli-Patti, a soprano. As a child she went to the United States, and she appeared in concerts in New York City from age seven. After spending several years touring North and South America and the West Indies, in November 1859 she made her operatic debut as Lucia in Gaetano Donizetti's Lucia di Lammermoor at the New York Academy of Music. Two years later she traveled to London, where her debut as Amina in Vincenzo Bellini's *La sonnambula* was a sensation. For the next twenty-three years she was a Covent Garden regular. She sang many roles in the operas of Bellini, Rossini, Meyerbeer, and s Gounod, among others, as well as in several of the early operas of Verdi.

Patti's career was one of success after success. She sang not only in England and the United States, but also as far afield in mainland Europe as Russia, and in South America as well, inspiring audience frenzy and critical superlatives wherever she went. Her girlish good looks gave her an appealing stage presence, which added to her celebrity status. During the 1860s, Patti possessed a sweet, high-lying voice of birdlike purity and remarkable flexibility which was ideal for such parts as Zerlina, Lucia and Amina; but, as Verdi noted in 1878, her lower notes gained fullness and beauty when she grew older, enabling her to excel in weightier fare.

A fine and important association between composer and singer.
$15,000 - $25,000

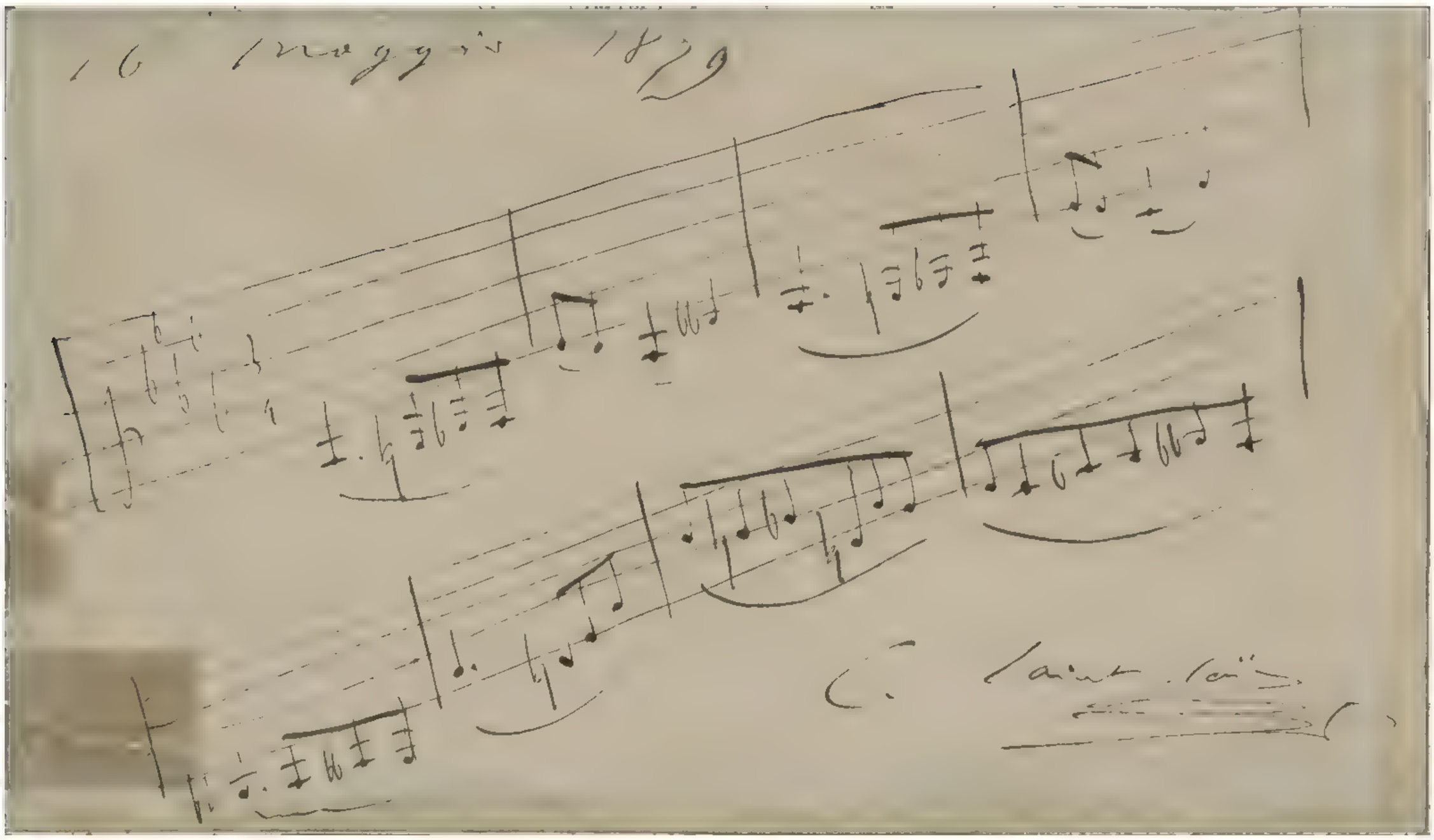
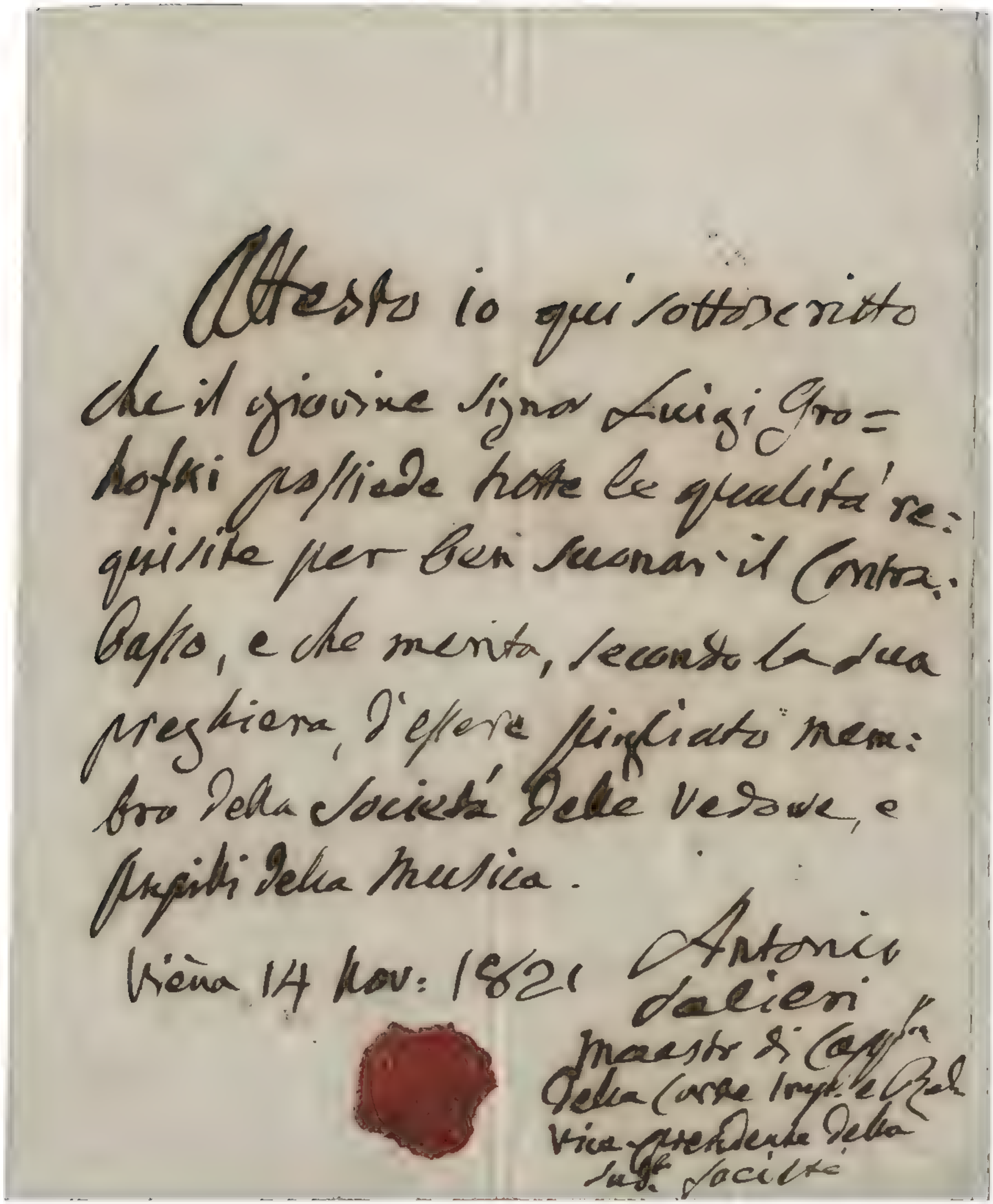
128. Rubenstein, Anton Grigorevich. Cabinet photograph signed ("A. G. Rubenstein"), (6.75 x 4.37 in.; 171 x 111 mm.); light browning marginal chipping, verso affixed to glass.

A fine signed photograph.

A Russian pianist, composer and conductor, Anton Grigorevich Rubinstein became a pivotal figure in Russian culture when he founded the Saint Petersburg Conservatory. He was the elder brother of Nikolai Rubinstein who founded the Moscow Conservatory. As a pianist, Rubinstein ranks amongst the great nineteenth century keyboard virtuosos. He became most famous for his series of historical recitals—seven enormous, consecutive concerts covering the history of piano music. Rubinstein played this series throughout Russia and Eastern Europe and in the United States when he toured there.
$200 - $300

129. Saint-Saëns, Camille. Autograph musical quotation signed ("C. Saint-Saëns"), (4.37 x 7.12 in.; 111 x 181 mm.), 16 May 1879; mounting on cardstock, some soiling, browning from tape remnants and tear on lower left margin. Accompanied by a postcard photograph.

Eight bars of music signed by Camille Saint-Saëns.

A French composer, organist, conductor, and pianist of the Romantic era, Saint-Saëns enjoyed a long and illustrious career. As a composer, Saint-Saëns was often criticized for his refusal to embrace romanticism and at the same time, rather paradoxically, for his adherence to the conventions of nineteenth century musical language. He is remembered chiefly for works such as *The Carnival of the Animals* (which was not published in full until after his death, reportedly because Saint-Saëns feared it would affect his reputation as a serious composer), the *Introduction and Rondo Capriccioso for violin and orchestra*, the operas *Samson and Delilah* and *Henry VIII*, and the symphonic poem *Danse Macabre*.
$3,000 - $5,000



Attesto io qui sottoscritto che il giovine Signor Luigi Grohoski possiede tutte le qualità requisite per ben suonar il Contrabasso, e che merita, secondo la sua preghiera, d'essere ascritto membro della Società delle Vedove, e Orfani della Musica.

Vienna 14 Nov: 1821

Antonio Salieri
Maestro di Cappella
della Corte Imp.le e Reale
Vice-presidente della
suddetta Società

130. Salieri, Antonio. Autograph letter signed, 1 page (9.25 x 7.5 in.; 235 x 191 mm.), in Italian, Vienna, 14 November 1821; with the composer's red wax seal intact, integral blank.

Salieri endorses a young musician.

As maestro di Cappella at the Imperial Court of Vienna, Salieri attests to the musical ability of a young double-bass player, Luigi Grohoski. He further states that he supports his candidacy in the musical society to which he would like to be a member.

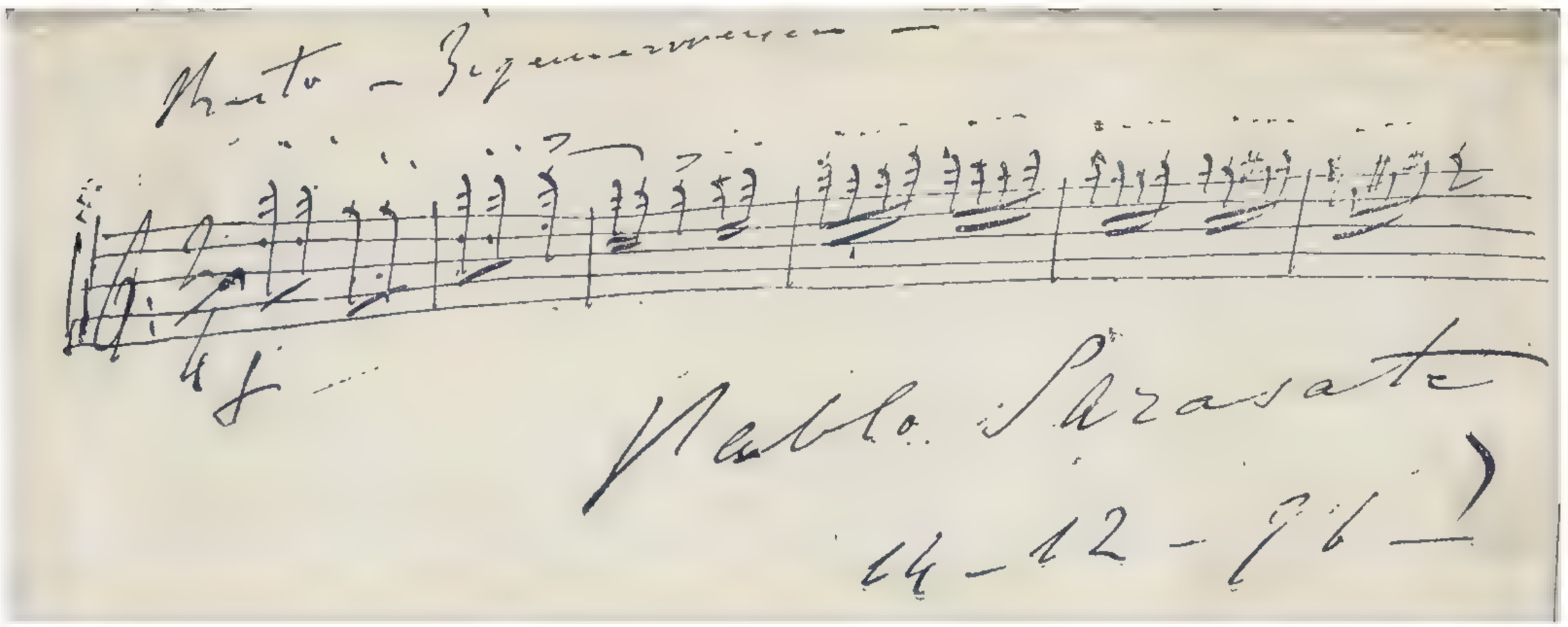
Appointed the director of the Italian opera by the Habsburg court, a post he held from 1774 to 1792, Salieri dominated Italian language opera in Vienna. During his career he also spent time writing works for opera houses in Venice, Rome, and Paris. His dramatic works were widely performed throughout Europe during his lifetime. As the Austrian imperial Kapellmeister from 1788 to 1824, he was responsible for music at the court chapel and attached school. Even as his works dropped from performance, and he wrote no new operas after 1804, he still remained one of the most important and sought-after teachers of his generation, and his influence was felt in every aspect of Vienna's musical life. Franz Schubert, Ludwig van Beethoven and Franz Liszt were among the most famous of his pupils.
$4,000 - $6,000

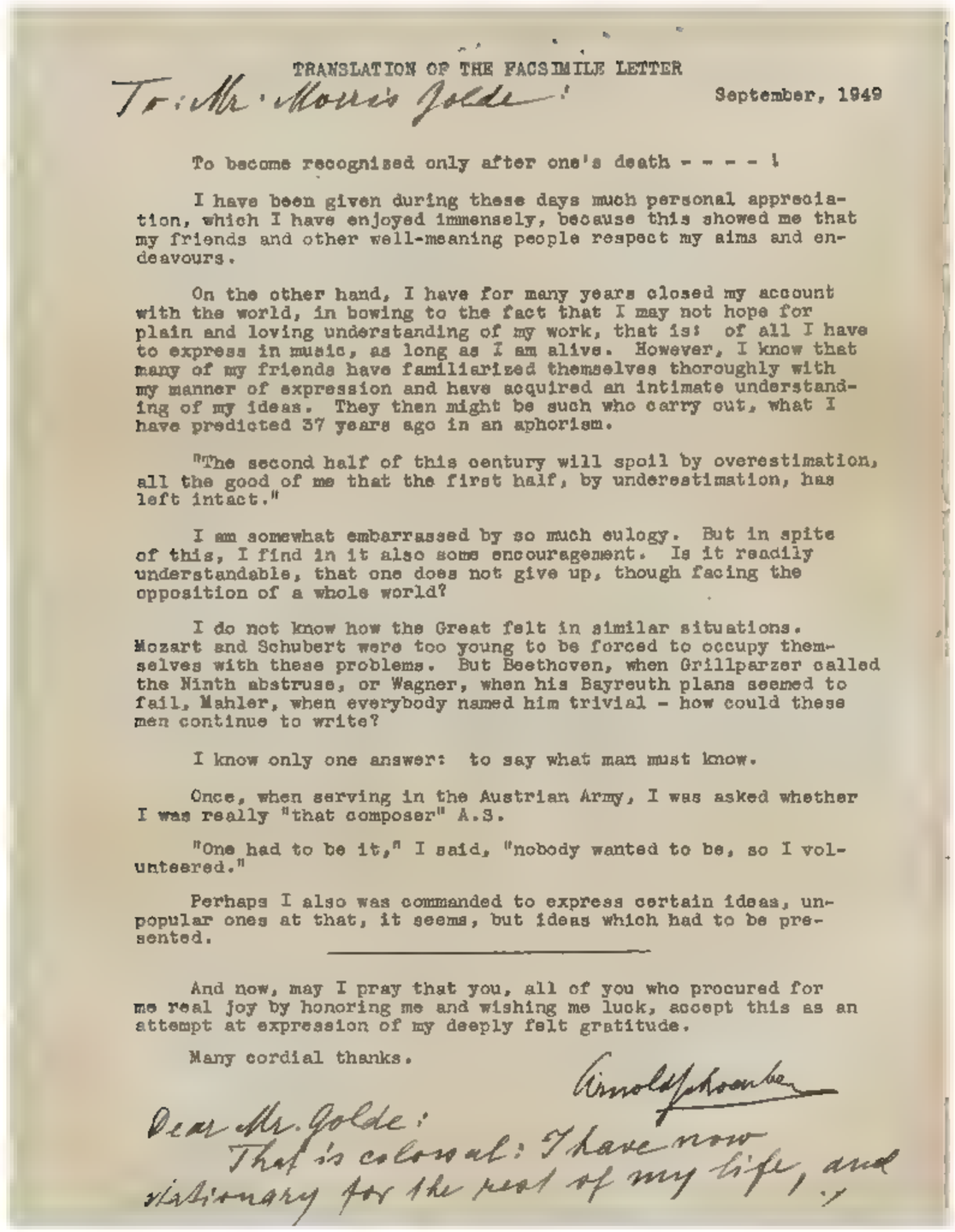
131. Sarasate, Pablo de. Autograph musical quotation signed ("Pablo Sarasate"), (2.37 x 6 in.; 60 x 152 mm.), 14 December 1896; mounted on cardstock. Accompanied by a postcard photograph (5.5 x 3.5 in.; 140 x 89 mm.).

Six bars of music from his revered work, *Zigeunerweisen*.

A Spanish violinist and composer of the Romantic period Sarasate's artistic pre-eminence was due principally to the purity of his tone, which was free from any tendency towards the sentimental or rhapsodic, and to that impressive facility of execution that made him a virtuoso. Of Sarasate's idiomatic writing for his instrument, the playwright and music critic George Bernard Shaw once declared that though there were many composers of music for the violin, there were but few composers of violin music. Of Sarasate's talents as performer and composer, Shaw said that he "left criticism gasping miles behind him." Sarasate's own compositions are mainly show-pieces designed to demonstrate his exemplary technique. Perhaps the best known of his works is *Zigeunerweisen* (1878), a work for violin and orchestra.

$300 - $500





TRANSLATION OF THE FACSIMILE LETTER

To: Mr. Morris Golde! September, 1949

To become recognised only after one's death - - - - !

I have been given during these days much personal appreciation, which I have enjoyed immensely, because this showed me that my friends and other well-meaning people respect my aims and endeavours.

On the other hand, I have for many years closed my account with the world, in bowing to the fact that I may not hope for plain and loving understanding of my work, that is: of all I have to express in music, as long as I am alive. However, I know that many of my friends have familiarized themselves thoroughly with my manner of expression and have acquired an intimate understanding of my ideas. They then might be such who carry out, what I have predicted 37 years ago in an aphorism.

"The second half of this century will spoil by overestimation, all the good of me that the first half, by underestimation, has left intact."

I am somewhat embarrassed by so much eulogy. But in spite of this, I find in it also some encouragement. Is it readily understandable, that one does not give up, though facing the opposition of a whole world?

I do not know how the Great felt in similar situations. Mozart and Schubert were too young to be forced to occupy themselves with these problems. But Beethoven, when Grillparzer called the Ninth abstruse, or Wagner, when his Bayreuth plans seemed to fail, Mahler, when everybody named him trivial - how could these men continue to write?

I know only one answer: to say what man must know.

Once, when serving in the Austrian Army, I was asked whether I was really "that composer" A.S.

"One had to be it," I said, "nobody wanted to be, so I volunteered."

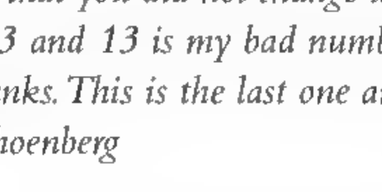
Perhaps I also was commanded to express certain ideas, unpopular ones at that, it seems, but ideas which had to be presented.

And now, may I pray that you, all of you who procured for me real joy by honoring me and wishing me luck, accept this as an attempt at expression of my deeply felt gratitude.

Many cordial thanks.

Arnold Schoenberg

Dear Mr. Golde:
That is colossal: I have now stationary for the rest of my life, and I am only frightened by your suggestion that I will have to write so many letters, in order to ask for more.
It is good that you did not change the zone number. In fact, 24 is a much nicer number than 49. Namely 49, that is 4 + 9 = 13 and 13 is my bad number, because I was born on the 13th!
I don't think I have sent you one of these letters of thanks. This is the last one and I know no better use, than to thank you herewith!
I am most sincerely yours
Arnold Schoenberg



132. Schoenberg, Arnold. Autograph letter signed with musical quotation, in English, 2 pages (11 x 8.5 in.; 279 x 216 mm.), on the recto and verso of a typed letter with facsimile signature by the composer of September 1949, expressing his appreciation to those who have respected his aims and endeavors throughout his career; with envelope; some fraying at right margin. Accompanied by a postcard image of the composer.

Schoenberg shows his appreciation and his highly superstitious nature.

The Austrian composer and painter writes in full: *To: Mr. Morris Golde: Dear Mr. Golde: That is colossal: I have now stationary for the rest of my life, and I am only frightened by your suggestion that I will have to write so many letters, in order to ask for more. It is good that you did not change the zone number. In fact, 24 is a much nicer number than 49. Namely 49, that is 4+9 =13 and 13 is my bad number, because I was born on the 13th! I don't think I have sent you one of these letters of thanks. This is the last one and I know no better use, than to thank you herewith! I am most sincerely, yours Arnold Schoenberg*

Schoenberg includes a musical quote, being the opening two measures of the fifth movement (Tanzscene) of Schoenberg's "Serenade, Op. 24" (Serenade für Klarinette, Baßklarinette, Mandoline, Gitarre, Geige, Bratsche,Violoncell und eine tiefe Männerstimme op. 24).

Schoenberg's superstitious nature as evidenced in his letter may have triggered his death. The composer had triskaidekaphobia (the fear of the number 13), and according to friend Katia Mann, he feared he would die during a year that was a multiple of 13. He dreaded his sixty-fifth birthday in 1939 so much that a friend asked the composer and astrologer Dane Rudhyar to prepare Schoenberg's horoscope. Rudhyar did this and told Schoenberg that the year was dangerous, but not fatal.

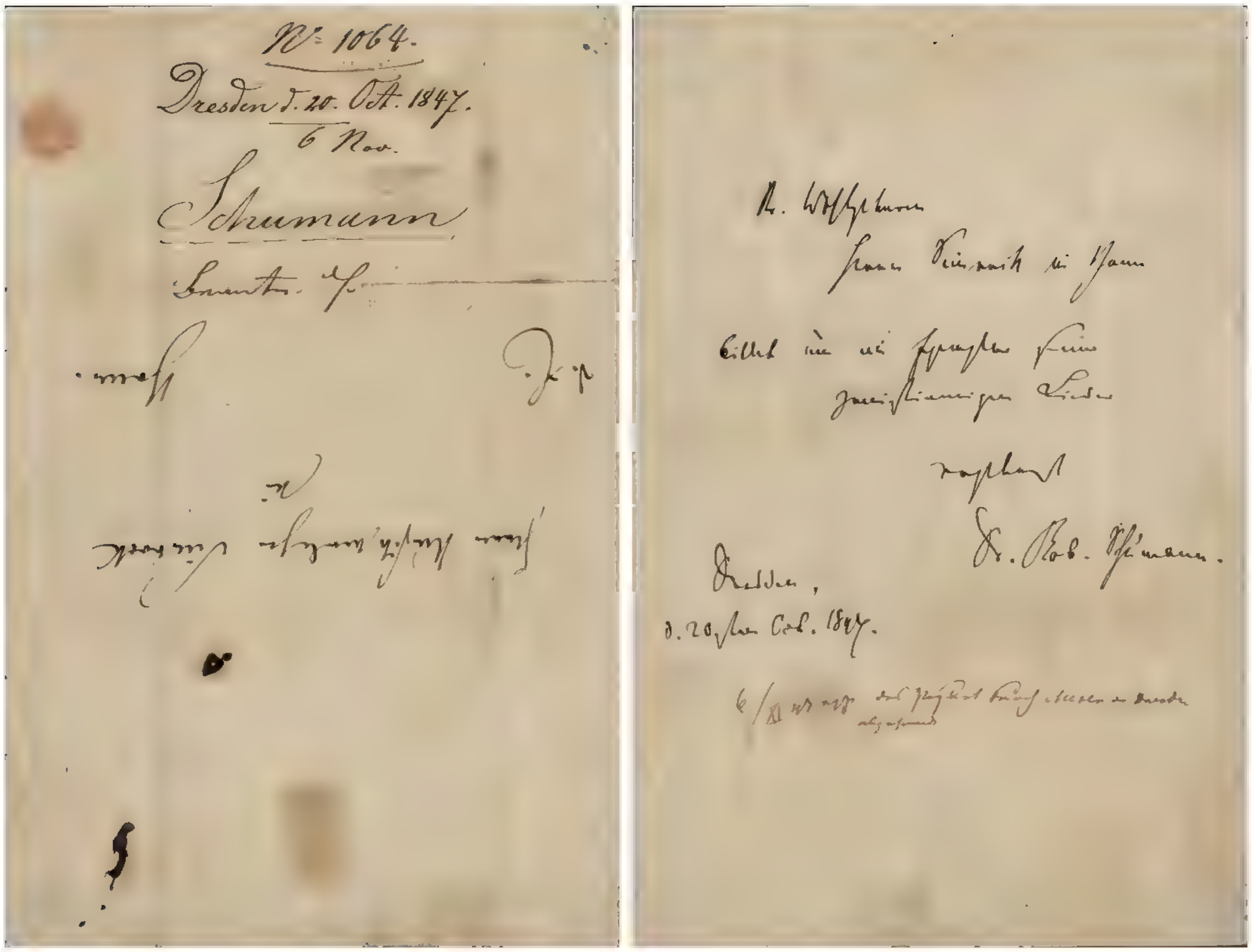
Less than a year after Schoenberg wrote the present letter, on his seventy-sixth birthday, his friend, mentor, and fellow composer and musician, Oskar Adler wrote Schoenberg a note warning him that the year was a critical one: 7 + 6 = 13. This stunned and depressed the composer, for up to that point he had only been wary of multiples of 13 and never considered adding the digits of his age. He died on Friday, 13 July 1951, shortly before midnight. Schoenberg had stayed in bed all day, sick, anxious and depressed. His wife Gertrud reported in a telegram to her sister-in-law Ottilie the next day that Arnold died at 11:45 pm, 15 minutes before midnight. In a letter to Ottilie dated 4 August 1951, Gertrud explained, "About a quarter to twelve I looked at the clock and said to myself: another quarter of an hour and then the worst is over. Then the doctor called me. Arnold's throat rattled twice, his heart gave a powerful beat and that was the end."
$3,000 - $5,000

133. Schoenberg, Arnold. Postcard photograph signed, (5.5 x 3.62 in.; 140 x 92 mm.), [no place, no date]; light scattered spotting on verso.

A fine signed image of Schoenberg.

An Austrian composer and painter, Schoenberg is associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. With the rise of the Nazi Party, by 1938 Schoenberg's works were labeled as degenerate music because he was Jewish. The composer moved to the United States in 1934.

Schoenberg's approach, both in terms of harmony and development, has been one of the most influential of 20th-century musical thought. Many European and American composers of the last three generations have consciously extended his thinking, whereas others have passionately reacted against it. He was known early in his career for simultaneously extending the traditionally opposed German Romantic styles of Brahms and Wagner. Later, his name would come to personify innovations in atonality that would become the most polemical feature of twentieth century music.
$1,500 - $2,500



134. Schumann, Robert. Autograph letter signed ("Dr. Rob. Schumann"), in German, 1 page (8.37 x 5.37 in.; 213 x 137 mm.), Dresden, 20 October 1847, to Karl Simrock; docketed integral address leaf addressed in Schumann's hand.

Schumann requests *Lieder* from Karl Simrock.

The German composer writes to Karl Simrock, the German writer, asking for poems. Schumann was especially noted for the art of song writing, and was probably collaborating with Simrock at this time. Simrock established his reputation by his excellent modern rendering of the Nibelungenlied (1827), and of the poems of Walther von der Vogelweide (1833). Among other works translated by him into modern German were the Arme Heinrich of Hartmann von Aue (1830), the Parzival and Titurel of Wolfram von Eschenbach (1842), the Tristan of Gottfried von Strassburg (1855) and the Heldenbuch (1843–1849), which he supplemented with independent poems. Before the publication of this work he had shown an original poetical faculty in Wieland der Schmied (1835); and in 1844 he issued a volume of Gedichte in which there are many good lyrics, romances and ballads. In 1850 appeared Lauda Sion, and in 1857 the Deutsche Sionsharfe, collections of Old German sacred poetry.

$3,000 - $5,000

135. Schubert, Franz Peter. Important autograph musical manuscript signed, 1 page (4.25 x 7.12 in.; 108 x 181 mm.), 16 April 1825; in pristine condition. Accompanied by a fine engraving of the composer.

The complete Waltz in G Major (*Albumblatt*) for piano (D.844) by Schubert in his own hand.

Written in the album of Fräulein Anna Hönig, later Frau Mayerhofer von Grünbühel, in which the painter Moritz von Schwind, Schubert's friend, wote another piece on 7 August 1827.

Despite dying at the early age thirty-one years, Schubert was extremely prolific. His output consists of over six hundred secular vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of chamber and piano music. Appreciation of his music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work increased significantly in the decades following his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other nineteenth century composers discovered and championed his works. Today, Schubert is ranked among the greatest composers of the late Classical era and early Romantic era and is one of the most frequently performed composers of the early nineteenth century.

The literal translation of Albumblatt is a page or leaf out of an album. "Album leaf "is the title of numerous minor compositions by a wide variety of classical composers. It also appears in the French version, "Feuille d'album" or "Feuillet d'album"; the German version Albumblatt (pl. Albumblätter); and other languages.

Many of these pieces are for piano solo, but the title has also been used for other instrumental pieces in the salon music genre, and for vocal pieces. They tend to be short, pleasant, and not particularly demanding on the performer. There is no standard form or structure; the title Album leaf is quite arbitrary, and these pieces could just as easily have been called Prelude, Impromptu, Romance, Humoresque or other names.

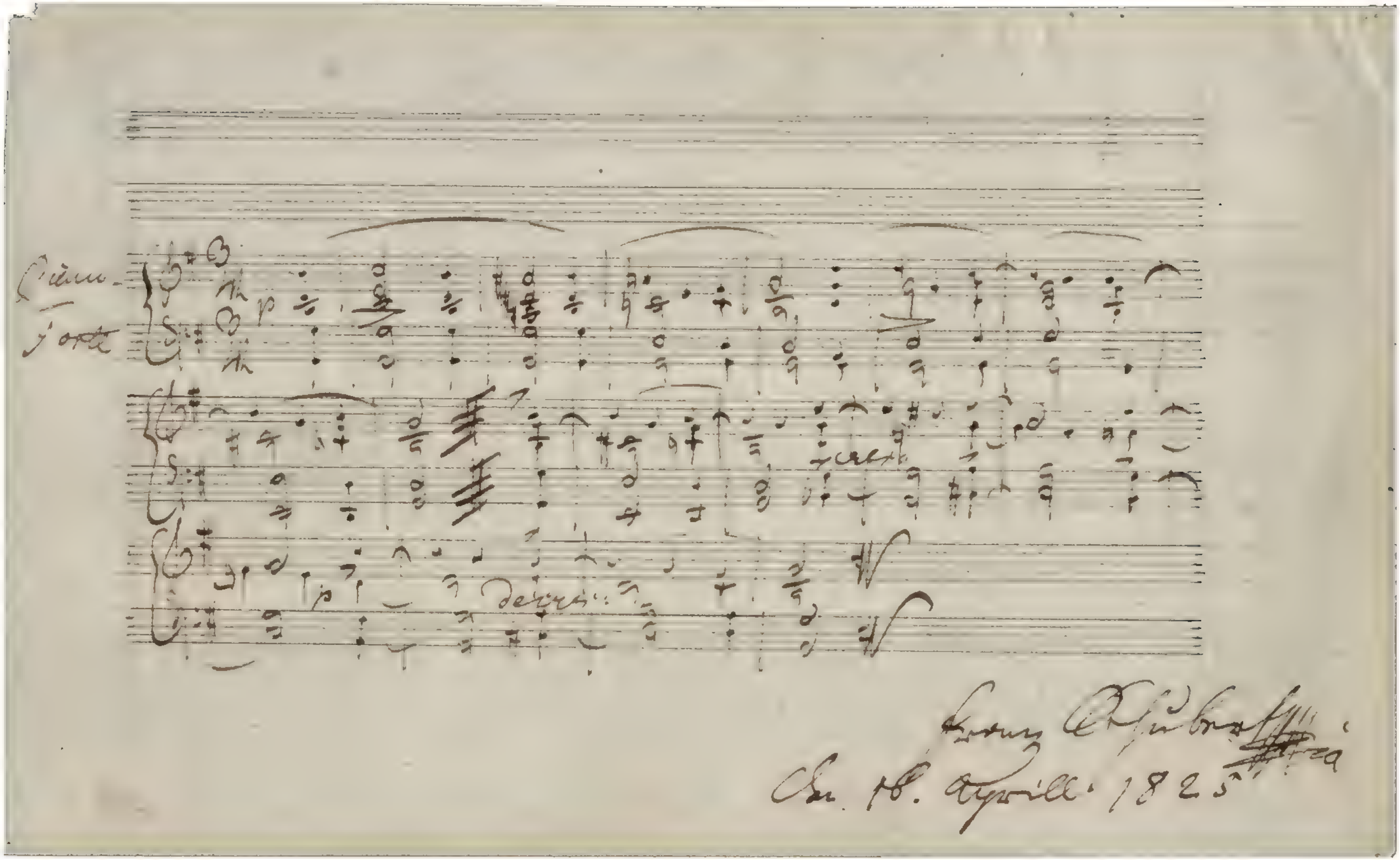
Originally, the term "Album leaf" was used for pieces written in dedication to a friend or admirer, to be inserted into their album or autograph book, and not intended for publication. It later lost any association with a particular dedicatee.

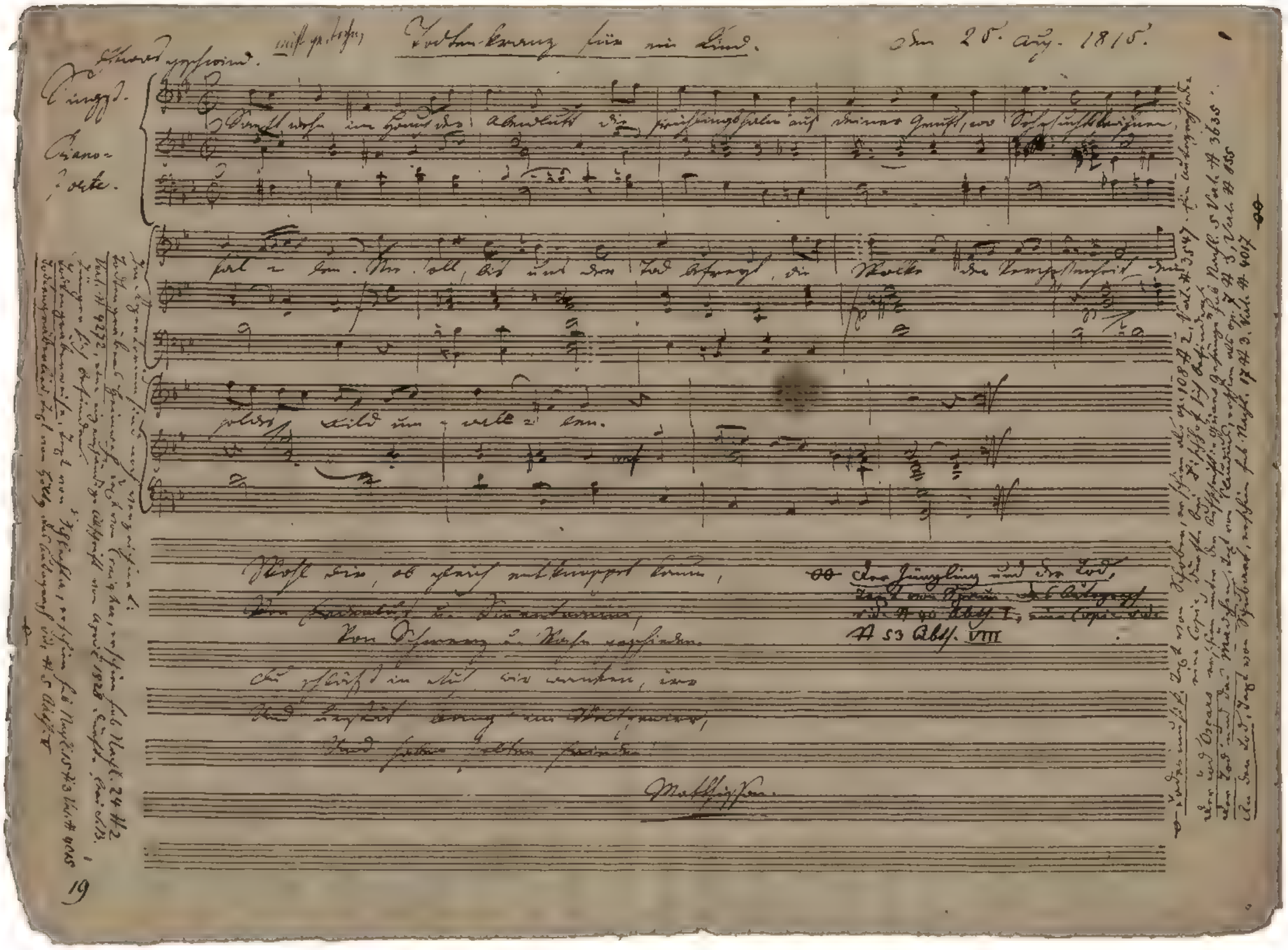
The Schubert Albumblatt herewith is reproduced on page 111 of Rudolf F. Kallir's Autographensammler lebaslanglich. *Atlantis, Zurich. 1977.*

Autograph manuscript music of complete pieces by Schubert is extremely rare at auction.

Provenance: Xaver Mayerhofer von Grünbühel, Völkermarkt (Carpathia)—Rudolf F. Kallir—present owner.
$75,000 - $125,000

310-859-7701





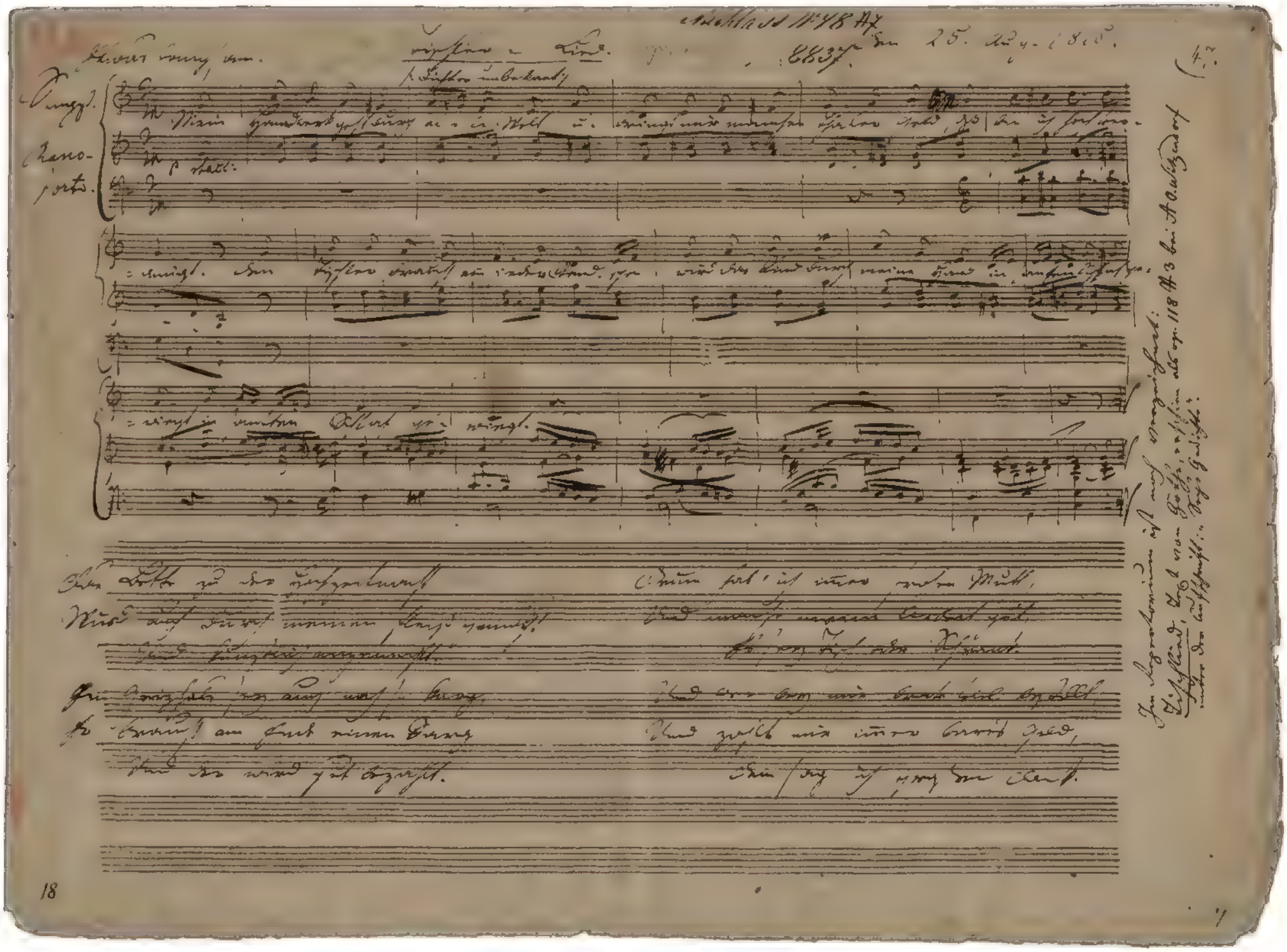
136. Schubert, Franz Peter. Autograph music of two songs, "Tischlerlied" (Carpenter's Song) D.274 and "Totenkranz für ein Kind" (Wreath for a Dead Child) D.275, on recto and verso of a single leaf, each dated at upper right, 25 August 1815, each notated for "Singst[imme]" (voice) and "Pianoforte" on three systems of three staves, "Tischlerlied" comprising 19 bars, the text of the three stanzas transcribed in full autograph, the first stanza interlineally with the music, "Totenkranz für ein Kind" comprising 15 bars, the text of the two stanzas similarly transcribed in autograph, 2 pages (9.12 x 12.5 in.; 232 x 318 mm.), paginated "31" and "32" in red pencil and "18" and "19" in pen later annotations to lower and right margins, noting details relating to authentication and publication, probably in the hand of Johann Wolf of the music publishers C.A. Spina, circa 1864–1866; minor wear to right and lower margins, small brown spot on verso.

Two radiant Lieder composed on the same day by the 18-year old Schubert.

The two complete songs for solo voice and piano entirely in the hand of Franz Schubert with lyrics in German.

"Tischlerlied" (Carpenter's Song) D.274; date of composition 25 August 1815 (first publication 1850). The librettist is unknown. The words to all three verses are included on the page:

Mein Handwerk geht durch alle Welt und bringt mir manchen Thaler Geld, dess bin ich hoch vergnügt.
Den Tischler baroucht ein jeder Stand. Schon wird das Kind durch meine Hand in sanften Schlaf gewiegt, in sanften Schalf gewiegt.

Das Bette zu der Hochzeitnacht wird auch durch meinen Fleiss gemacht und Künstlich angemalt.
Ein Geizhals sei auch noch so Karg, er braucht am Ende einen Sarg, und der wird gut bezahlt, und der wird gut bezahlt.

Drum hab' ich immer frohen Muth und mache meine Arbeit gut, es sei Tisch oder Schrank. Und wer bei mir brav viel bestellt und zahlt mir immer baares Gled, dem sag' ich grossen Dank, dem sag' ich grossen Dank

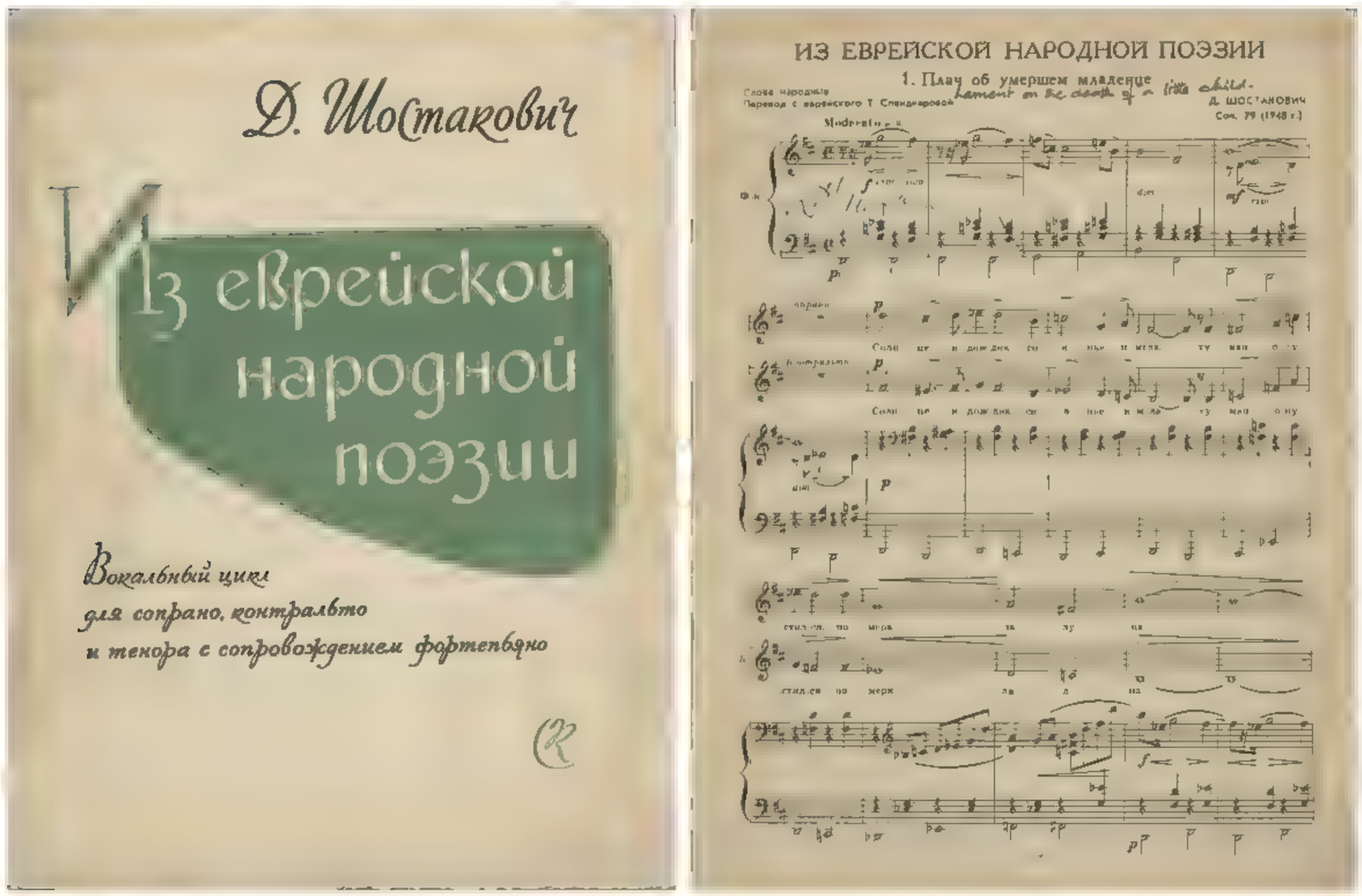
On the verso:

"Totenkranz für ein Kind" (Wreath for a Dead Child) D.275; date of composition 25 August 1815 (first publication 1895). The Librettist is Friedrich von Matthisson. The words to both verses are included on the page:

Sanft wehn, im Hauch der Abendluft, die Frülingshalm' auf deiner Gruft, wo Sehnsuchtsthränen fallen.
Nie soll, bi suns der Tod befreit, die Wolke der Vergessenheit dein holder Bild umwallen.

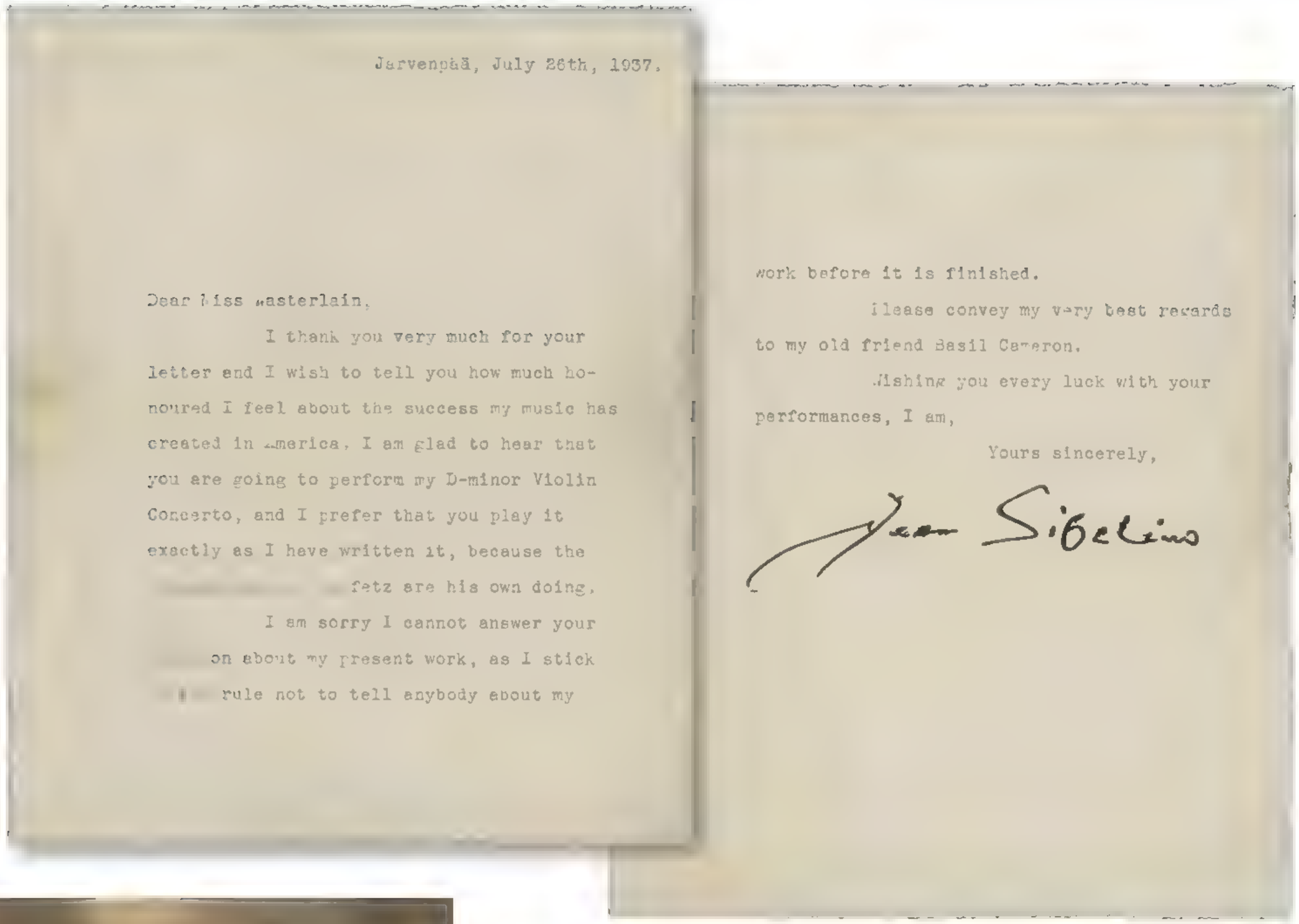
Wohl dir, obgleich entknospet kaum, von Erdenlust und Sinnentraum, von Schmerz und Wahn geschieden!
Du schäfst in Ruh' ; wir wanken irr und unstätbang im Weltgewirr, und haben selten Frieden.

This appears to be the original manuscript of both works. The songs were not to be published until 1850 and 1895 respectively—long after Schubert's death.

Provenance: Rudolf F. Kallir—present owner.
$100,000 - $150,000

137. Shostakovich, Dmitri. Musical score signed, in Russian, 60 pages, (11.25 x 8.5 in.; 286 x 216 mm.), Moscow, 1961.
Printed musical score signed by the composer. Published musical composition, entitled *Thirteen Jewish Poems.* Printed wrappers. Signed by the composer on the first page of music between the first two staves. The signature was obtained at the Edinburgh Festival in 1962 when this music was first performed.
$400 - $600

138. Shostakovich, Dmitri. Photograph of the composer at the piano with violinist Leonid Kogan, inscribed and signed, in Russian, (4.75 x 6.37 in.; 121 x 162 mm.), 19 December 1957; cardstock reinforcement on verso along the top margin.

A fine photograph of Shostakovich and Leonid Kogan inscribed and signed. A rare image of the great Russian composer and pianist with Kogan who is considered to have been one of the greatest representatives of the Soviet School of violin playing.
$800 - $1,200



Järvenpää, July 26th, 1937.

Dear Miss Wasterlain,

I thank you very much for your letter and I wish to tell you how much honoured I feel about the success my music has created in America. I am glad to hear that you are going to perform my D-minor Violin Concerto, and I prefer that you play it exactly as I have written it, because the [illegible] fetz are his own doing.

I am sorry I cannot answer your [illegible]on about my present work, as I stick [illegible] rule not to tell anybody about my work before it is finished.

Please convey my very best regards to my old friend Basil Cameron.

Wishing you every luck with your performances, I am,

Yours sincerely,

Jean Sibelius

139. Sibelius, Jean. Typed letter signed, in English, 2 pages (7.87 x 6.37 in.; 200 x 162 mm.), Järvenpää, 26 July 1937, to Miss Viola Wasterlain; with transmittal envelope.

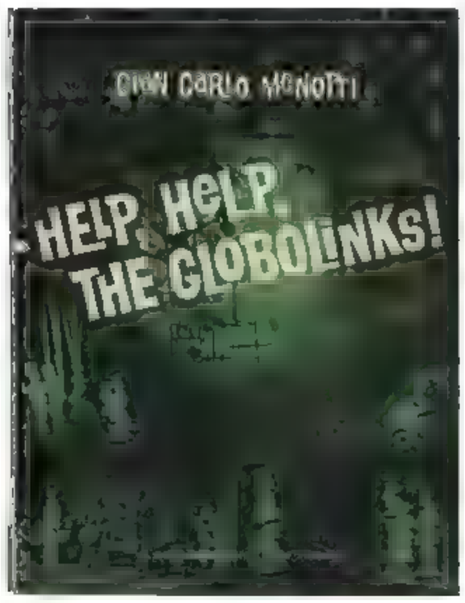
Sibelius mentions Heifetz and keeps his current musical project a secret.

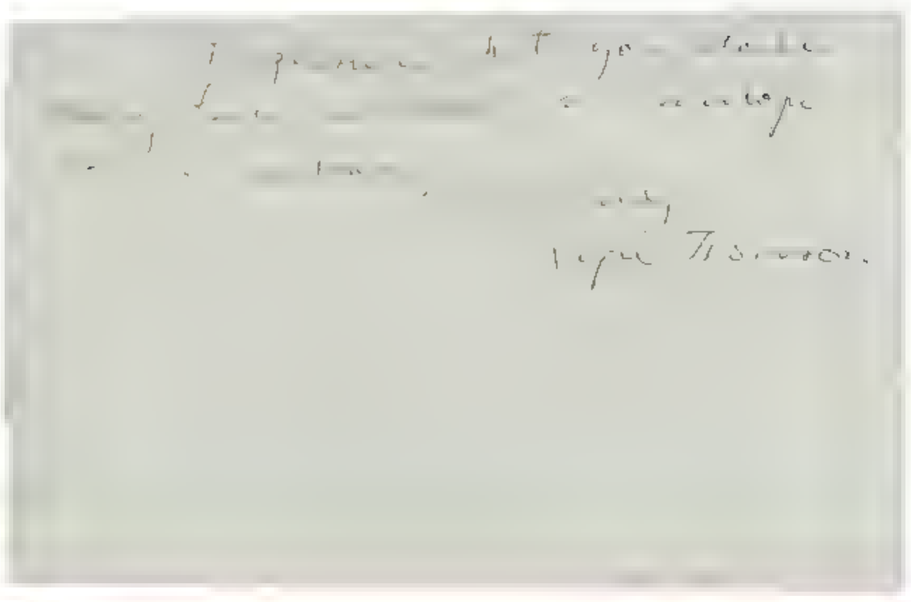
The Finnish composer writes in full: *Dear Miss Wasterlain, I thank you very much for your letter and I wish to tell you how much honoured I feel about the success my music has created in America. I am glad to hear that you are going to perform my D-minor Violin Concerto, and I prefer that you play it exactly as I have written it, because the changes made by Heifetz are his own doing. I am sorry I cannot answer your question about my present work, as I stick to the rule not to tell anybody about my work before it is finished. Please convey my very best regards to my old friend Basil Cameron. Wishing you every luck with your performances, I am, Yours sincerely, Jean Sibelius*

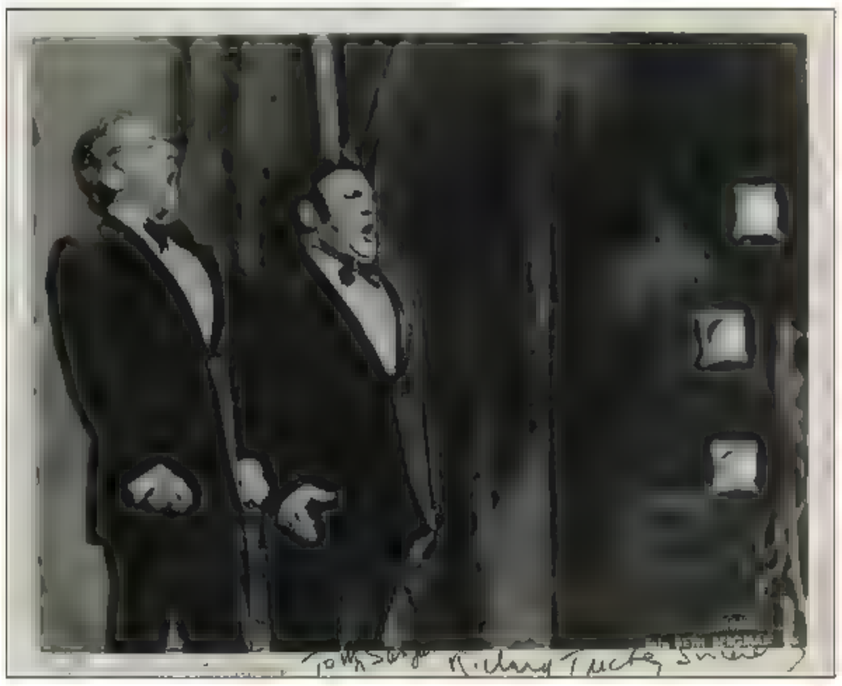
Sibelius mentions his best-known composition in his letter to a young performer. Hints of Tchaikovsky's music are particularly evident in Sibelius' Violin Concerto in D minor, Op. 47 (1903/1905). Similarities to Bruckner are most strongly felt in the unmixed timbral palette and somber brass chorales of Sibelius' orchestration, a fondness for pedal points, and in the underlying slow pace of the music.

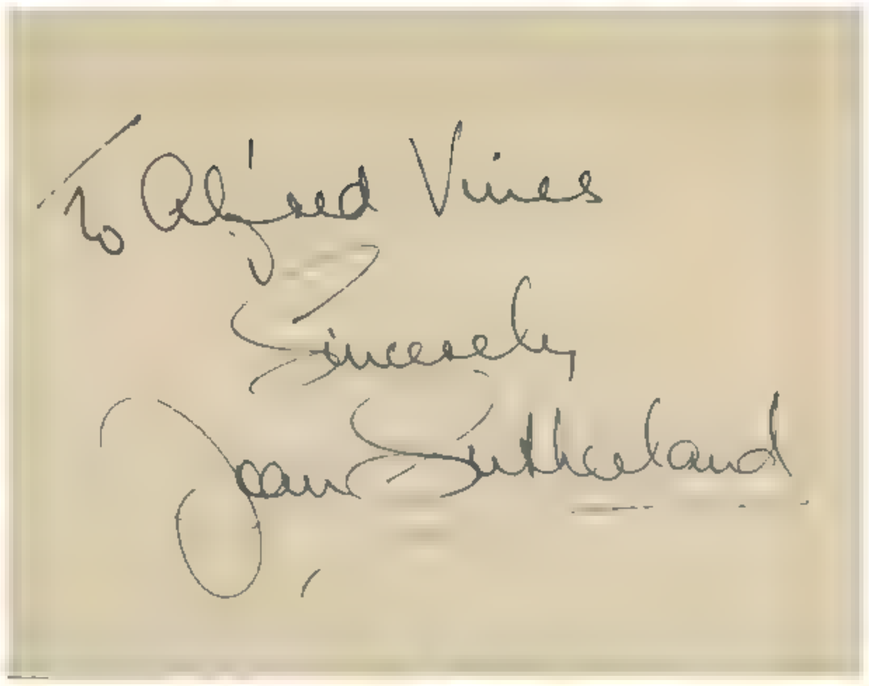
Together with:

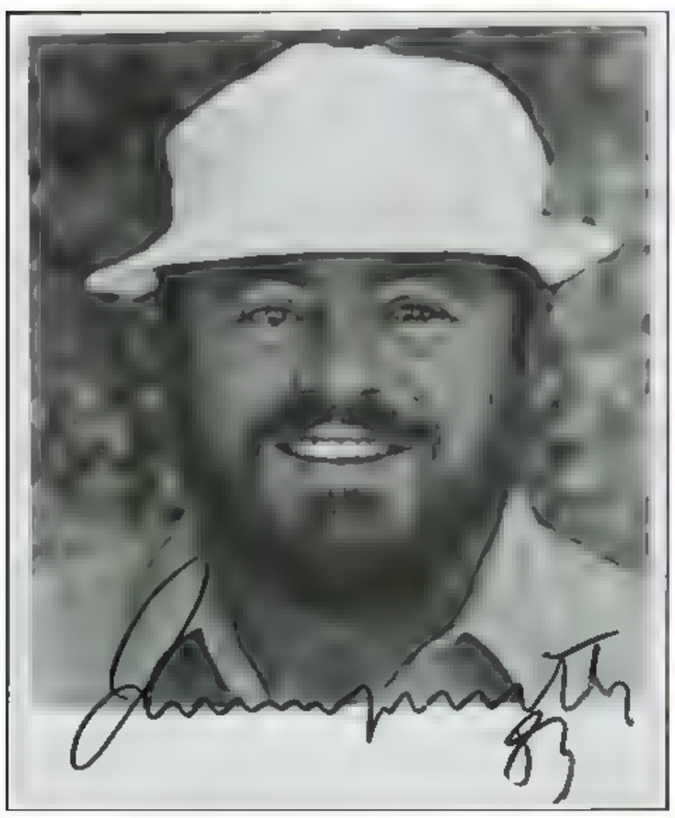
A postcard photograph inscribed and signed, (5.37 x 3.5 in.; 137 x 89 mm.). A photograph signed, (5.75 x 4.12 in.; 146 x 105 mm.); mounted on cardstock. Both images were made from the same negative.
$2,500 - $3,500

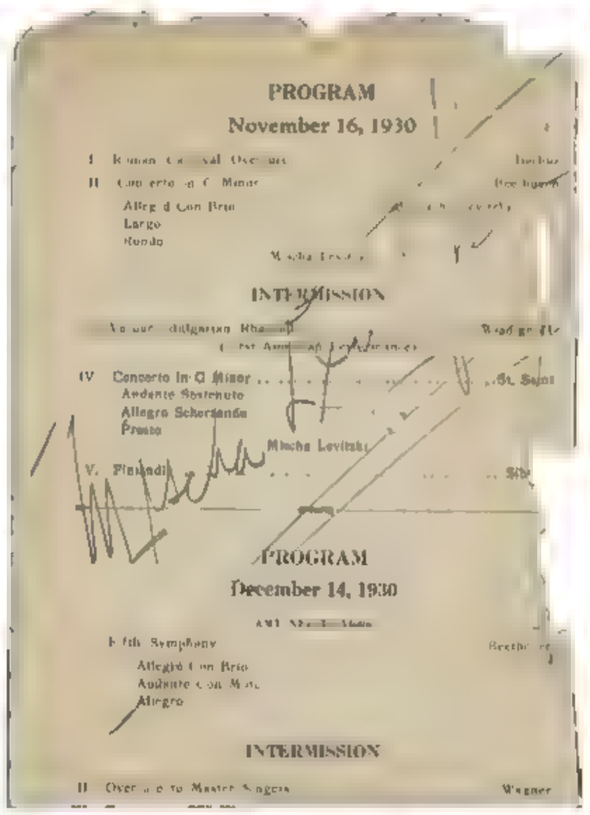


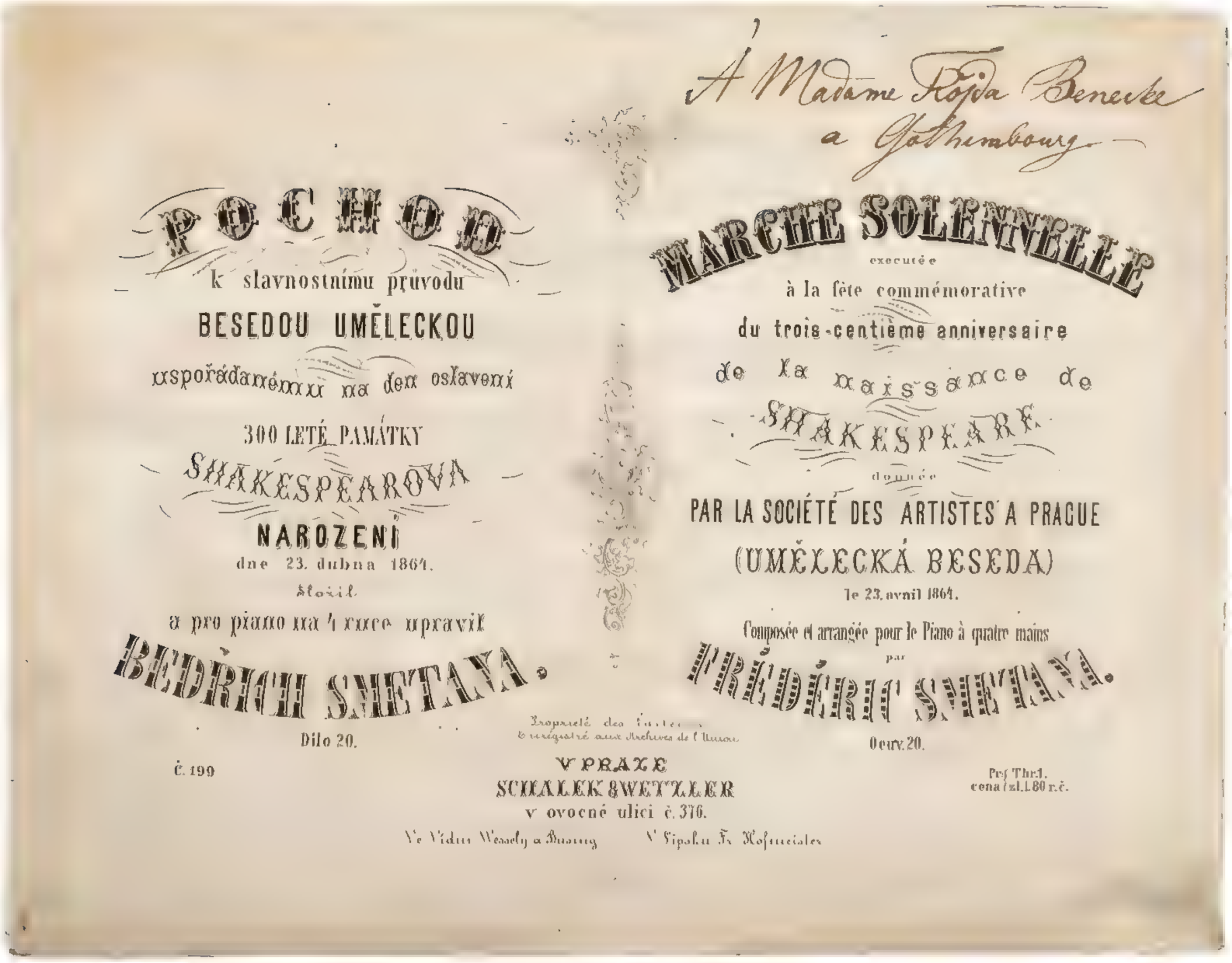
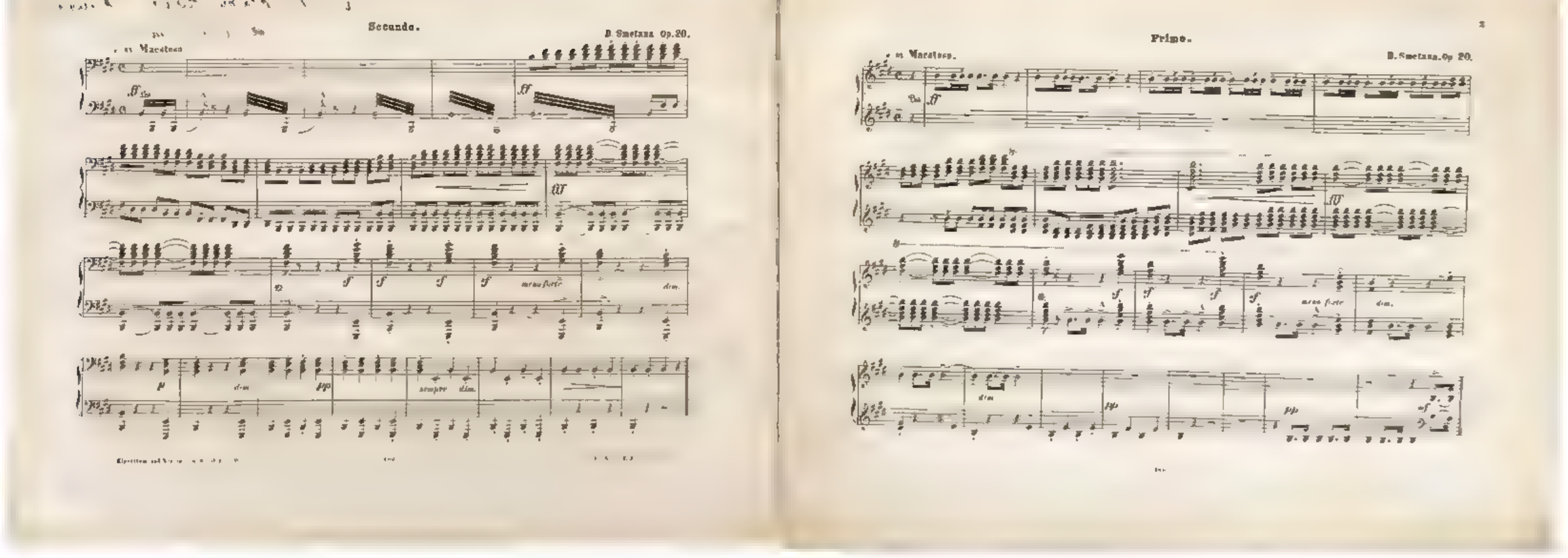










140. [Signatures and programs.] A fine collection of twelve musical items including: **Claudio Abbado.** Photograph signed. **Paul Hindmith.** Photograph signed. **Arthur Honegger.** Postcard photograph inscribed and signed. **Mischa Levitzki.** Portion of a 16 November 1930 program signed. **Gian Carlo Menotti.** *Help, Help, The Globolinks!* 1969. Plate Number 46627. 112pp, folio. The copy of Ruth and Thomas Martin, signed by Thomas Martin on the title page. Spine torn, cover worn and frayed. **Metropolitan Opera Guild.** Programme, (8.37 x 5.5 in.; 213 x 140 mm.), 3 November 1989, Giuseppe Verdi's Rigoletto with cover art from Act I Scene 1. **Milhaud, Darius.** Postcard photograph inscribed and signed, 1926. **Luciano Pavarotti.** Photograph signed and dated, 1983. **Joan Sutherland.** Notecard inscribed and signed to Alfred Vines. **Virgil Thomson.** Autograph note signed. **Richard Tucker and Robert Merrill.** Photograph of the two performing signed by both. **William Walton.** Paper cover from a book on Walton with an image of the composer at work at his desk, signed. **$800 - $1,200**



141. Smetana, Biedrich. Inscribed score, *Marche Solennelle,* Prague, 1864. First Edition, 19 pages, oblong folio. Inscribed on the cover soft wrapper in Smetana's hand: "*A Madame Rojda Benecke a Gothenbourg*"; contained in a modern cloth case.

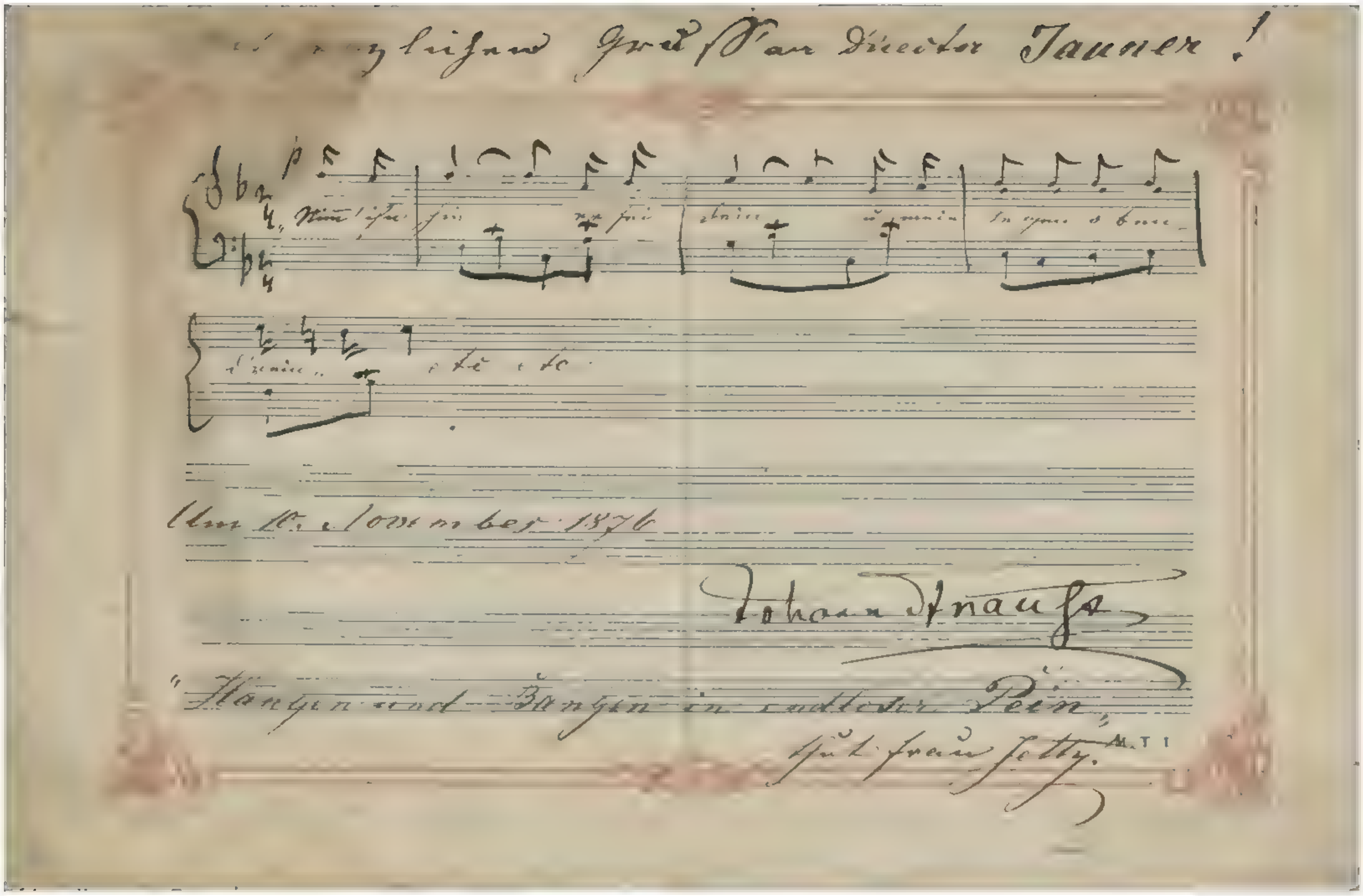
A fine inscribed first edition. Smetana composed *Marche Solennelle* in late 1853 and early 1854 on the occasion of marriage of the young Emperor Franz Joseph I and Princess Elisabeth of Bavaria.
$1,500 - $2,500

142. Sousa, John Philip. Postcard photograph signed, (5.37 x 3.5 in.; 137 x 89 mm.), 1905.

A striking image of Sousa signed and dated.

An American composer and conductor of the late Romantic era, Sousa is best known for his American military and patriotic marches. Because of his mastery of march composition, he is known as "American March King" Among his best-known marches are "The Liberty Bell," "The Thunderer," "The Washington Post," "Semper Fidelis" (Official March of the United States Marine Corps), and "The Stars and Stripes Forever" (National March of the United States of America).

When Sousa was just thirteen years of age, his father, a trombonist in the Marine Band, enlisted him in the United States Marine Corps as an apprentice to keep him from joining a circus band. Several years long after serving his apprenticeship, Sousa joined a theatrical orchestra where he learned to conduct. From 1880 until his death, he focused exclusively on conducting and the writing of marches.

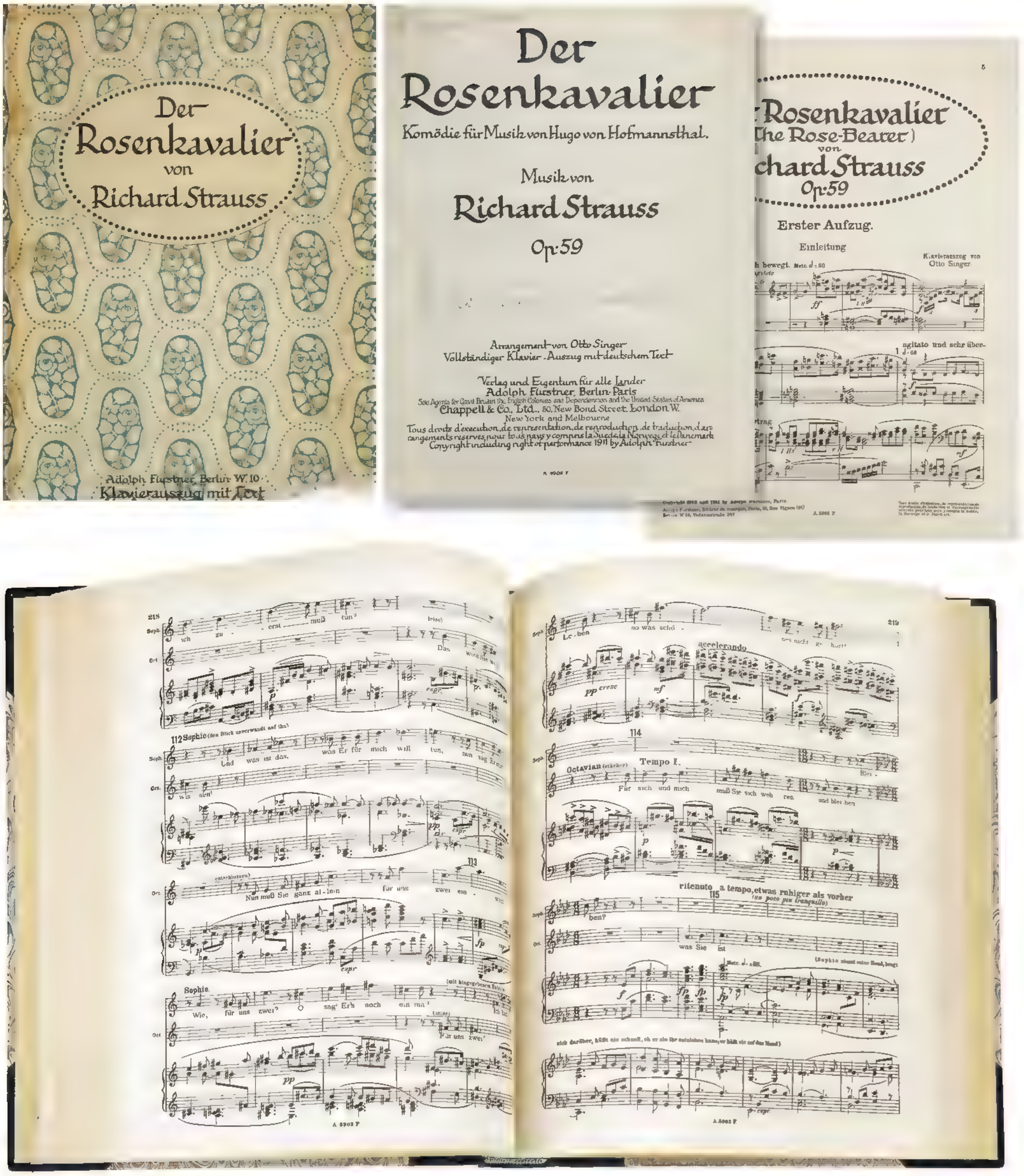
He eventually rejoined the Marine Band and served there for twelve years as director, most of this time with the rank of Sergeant Major. Sousa led "The President's Own" band under five presidents from Rutherford B. Hayes to Benjamin Harrison. Sousa's band played at two Inaugural Balls, those of James A. Garfield in 1881, and Benjamin Harrison in 1889.
$600 - $800

143. Strauss, Johann. Autograph musical quotation signed, 1 page, (5.75 x 8.87 in.; 146 x 225 mm.), 10 November 1876, on eight stave paper with red decorative borders; some water stains on left margin, mounting remnants on verso.

An excerpt from *Der Karneval in Rom*.

An operetta in three acts by Strauss, *Der Karneval in Rom* premiered on 1 March 1873 in Vienna. Accompanied by a handsome cabinet photograph of Strauss by Reichard & Lindner of Berlin from 1876.
$2,000 - $3,000

144. Strauss, Johann. Fine cabinet photograph inscribed and signed (6.55 x 4.40 in.; 167 x 112 mm.), in German, [1876], to young lady named Emilie; marginal chipping.

A fine cabinet photograph inscribed and signed.

The oval photograph is a striking image of Strauss by Charles Bergamasco of St. Petersburg.
$1,000 - $1,500

145. Strauss, Richard. First Edition of his famous *Der Rosenkavalier* score inscribed and signed on the title page to the Russian conductor Igor Markevitch ("*Richard Strauss, Munich, August 3, 1929*") 442 pages folio; fine leather binding.

A rare first edition, an early issue inscribed and signed by Strauss. *Der Rosenkavalier* scores inscribed and signed by Strauss are rare.

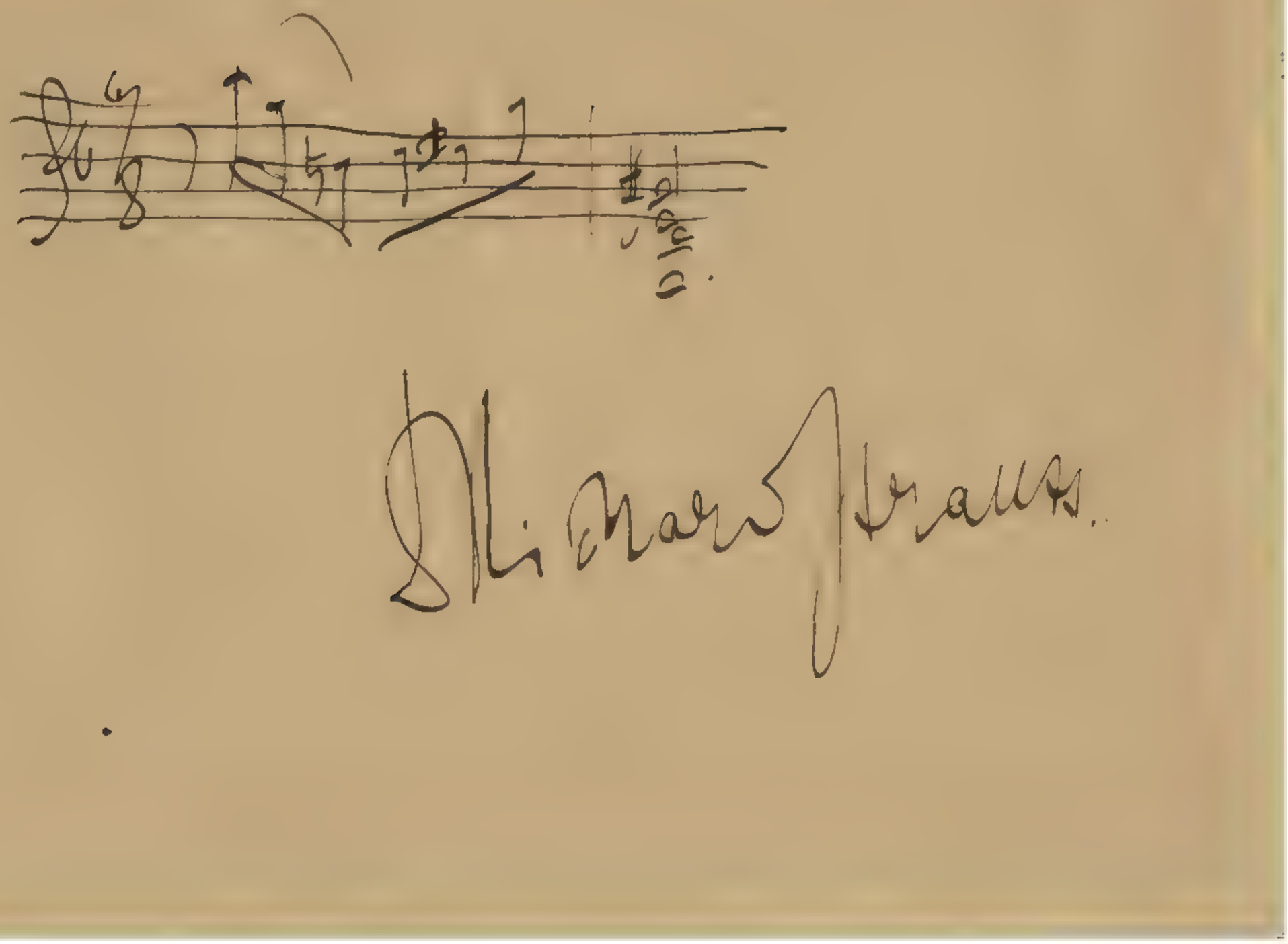
Reference: Fuld. pp.617-18.
$1,500 - $2,500

146. Strauss, Richard. Photograph of the composer and his wife inscribed and signed ("Strauss"), (6.62 x 4.62 in.; 168 x 117 mm.), [no place, no date], to Mrs. Paula Wolfsohn.

A fine photograph of Strauss and his wife Pauline with an animated inscription.

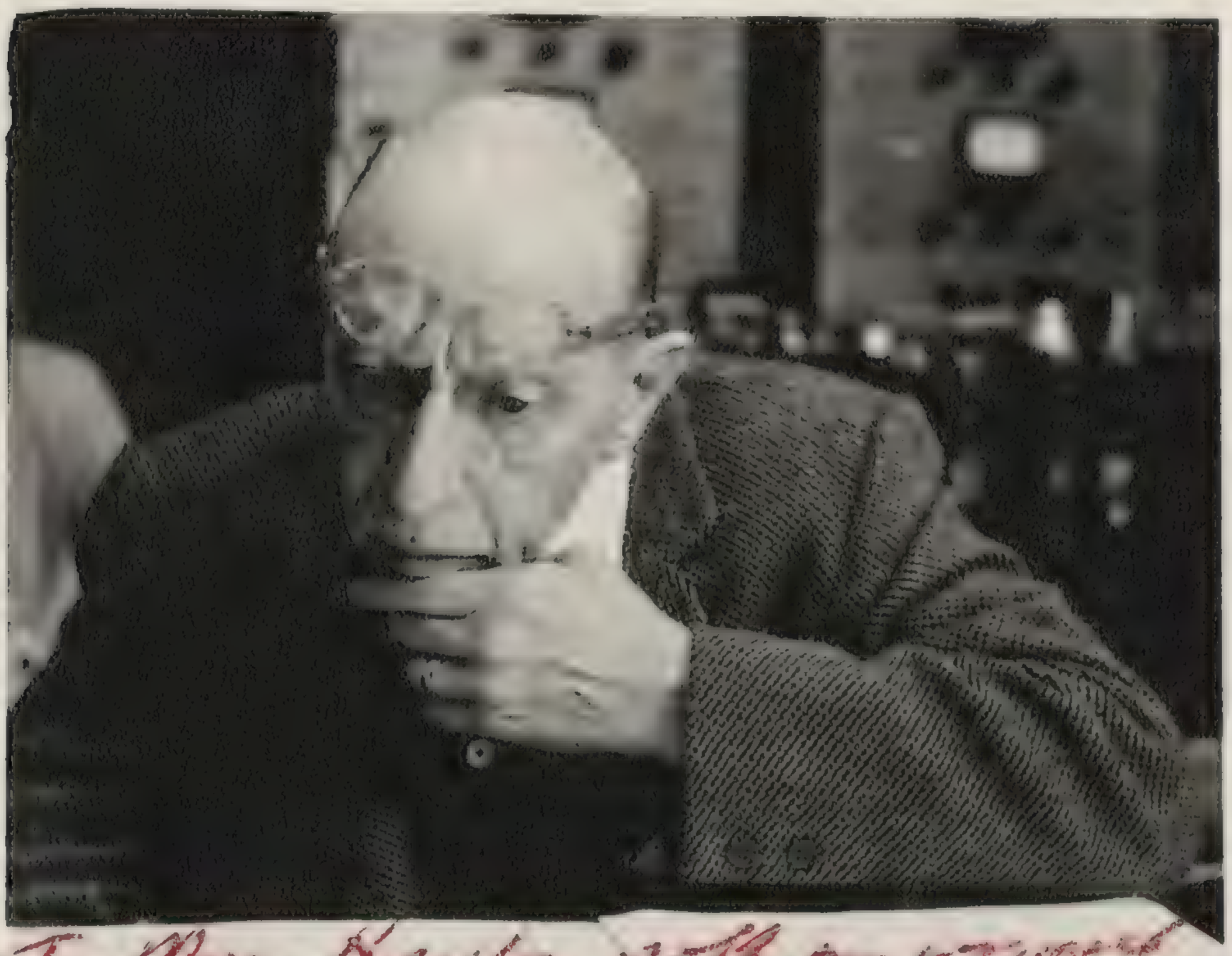
Strauss inscribes the photograph: *Frau Paula Wolfsohn…the thankful married Strauss's when not on concert tour!*

Strauss married soprano Pauline de Ahna on 10 September 1894. She was famous for being irascible, garrulous, eccentric and outspoken, but the marriage, to all appearances, was essentially happy and she was a great source of inspiration to him. Throughout his life, from his earliest songs to the final "Four Last Songs" of 1948, he preferred the soprano voice to all others, and all his operas contain important soprano roles.
$1,000 - $1,500



147. Strauss, Richard. Autograph musical quotation signed ("Dr Richard Strauss"), (4.12 x 6 in.; 105 x 152 mm.), [no place, no date]; very light browning, three small (3mm) holes along far left margin not affecting any characters or signature.

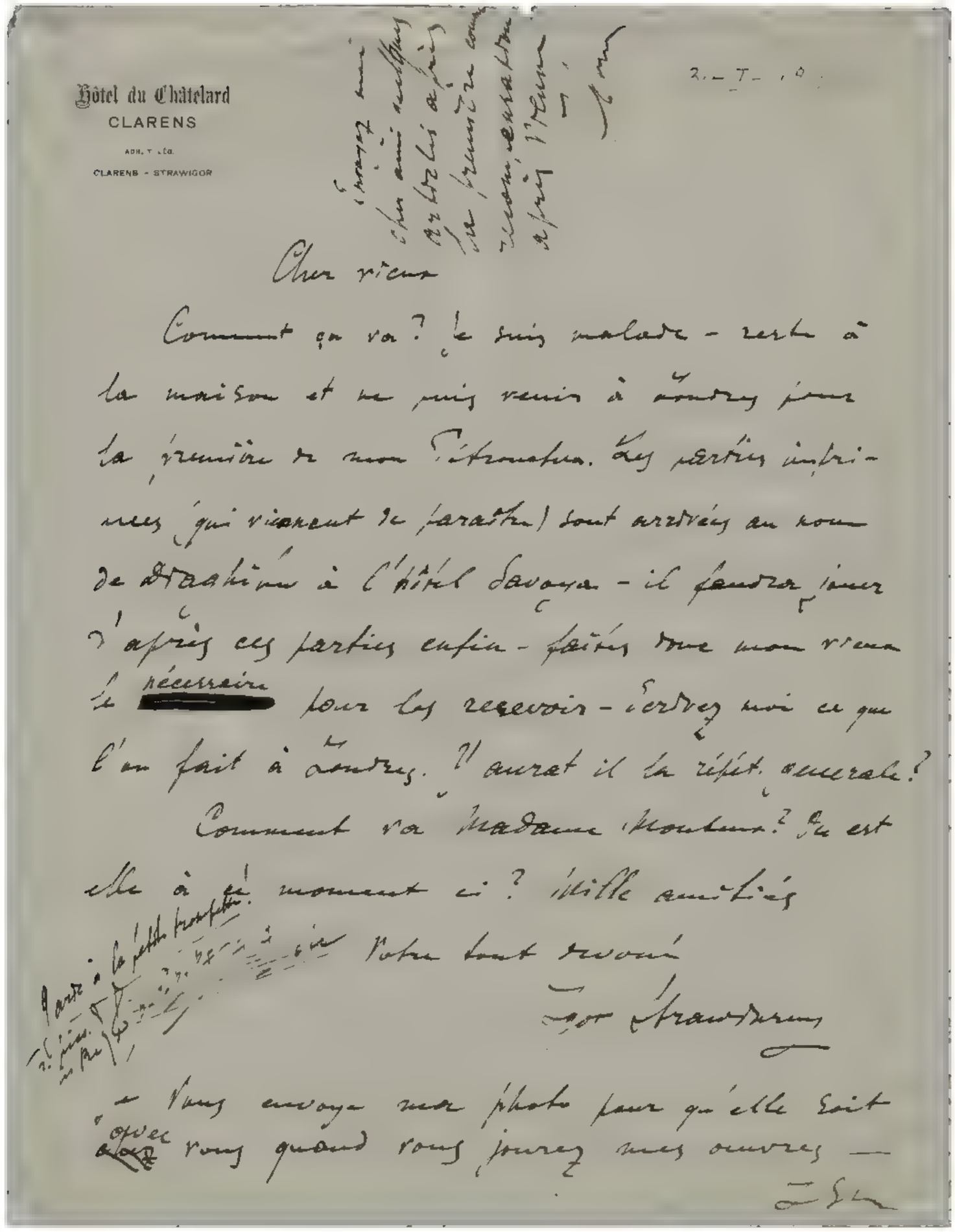
A fine autograph musical quotation, consisting of the two bars opening bars, "Once upon a time," of his music from *Till Eulenspiegels lustige Streiche* and a bold signature. *Till Eulenspiegel's Merry Pranks* (*Till Eulenspiegels lustige Streiche*), Op. 28, is a tone poem written in 1894–95 by Strauss. It chronicles the misadventures and pranks of the German peasant folk hero, Till Eulenspiegel, who is represented by two themes. The first, played by the horn, is a lilting melody that reaches a peak, falls downward, and ends in three long, loud notes, each progressively lower. The second, for D clarinet, is crafty and wheedling, suggesting a trickster doing what he does best. The work opens with a "Once upon a time" theme, as a solo horn bursts in with two repetitions of the first Till theme. The rest of the orchestra in a rondo form takes the theme and this beginning section concludes with the *tutti* orchestra repeating two notes.
The opening "once upon a time" motif returns several times, representative of the calm between exploits.
$1,500 - $2,500



148. Stravinsky, Igor. Photograph inscribed and signed ("I Stravinsky"), in red ink, (3 x 3.37 in.; 76 x 86 mm.), Santa Fe, July 1961, to Mary Hayln; mounting remnants on verso.

A fine photograph inscribed and signed, of a pensive Stravinsky, inscribed : *To Mary Hayln with my warmest greetings I Stravinsky Santa Fe July 61.*

In the 1950s, Stravinsky began using serial compositional techniques such as dodecaphony, the twelve-tone technique originally devised by Arnold Schoenberg. He first experimented with non-twelve-tone serial techniques in small-scale vocal and chamber works such as the *Cantata* (1952), the *Septet* (1953) and *Three Songs from Shakespeare* (1953). The first of his compositions fully based on such techniques was *In Memoriam Dylan Thomas* (1954). *Agon* (1954–57) was the first of his works to include a twelve-tone series and *Canticum Sacrum* (1955) was the first piece to contain a movement entirely based on a tone row. Stravinsky expanded his use of dodecaphony in works such as *Threni* (1958) and *A Sermon, a Narrative and a Prayer* (1961), which are based on biblical texts, and *The Flood* (1962), which mixes brief biblical texts from the Book of Genesis with passages from the York and Chester Mystery Plays.
$1,000 - $1,500


Hôtel du Châtelard
CLARENS
ADR. T. & TG.
CLARENS - STRAWIGOR

Cher ami
Cher ami malheureusement
Je suis malade
Je suis à Clarens depuis
Je ne pourrai être à
Londres, demain, pour la
1re représentation
de mon Pétrouchka
Votre
Igor Stravinsky

2.-T.-13

Cher ami

Comment ça va? Je suis malade - reste à la maison et ne puis venir à Londres pour la première de mon Pétrouchka. Les parties imprimées (qui viennent de paraître) sont arrivées au nom de Diaghilew à l'Hôtel Savoya - il faudra jouer d'après ces parties enfin - faites donc mon mieux le nécessaire pour les recevoir - écrivez moi ce qu'on fait à Londres. Y aurait il la répét. générale?

Comment va Madame Monteux? Où est elle à ce moment ci? Mille amitiés

Votre tout devoué

Igor Stravinsky

Pour: la petite trompette
Tr. Picc. in D

P.S. Vous envoye ma photo pour qu'elle soit avec vous quand vous jouerez mes œuvres —

I Str

149. Stravinsky, Igor. Autograph letter signed three times with a musical quotation, 1 page (11.12 x 8.62 in.; 283 x 219 mm.), in French, Clarens, 31 January 1913, on the imprinted stationery of the Hotel du Châtelard, to Pierre Monteux; mounting remnants on top margin verso.

An important letter to Pierre Monteux dated a few days before the London premiere of Petroushka.

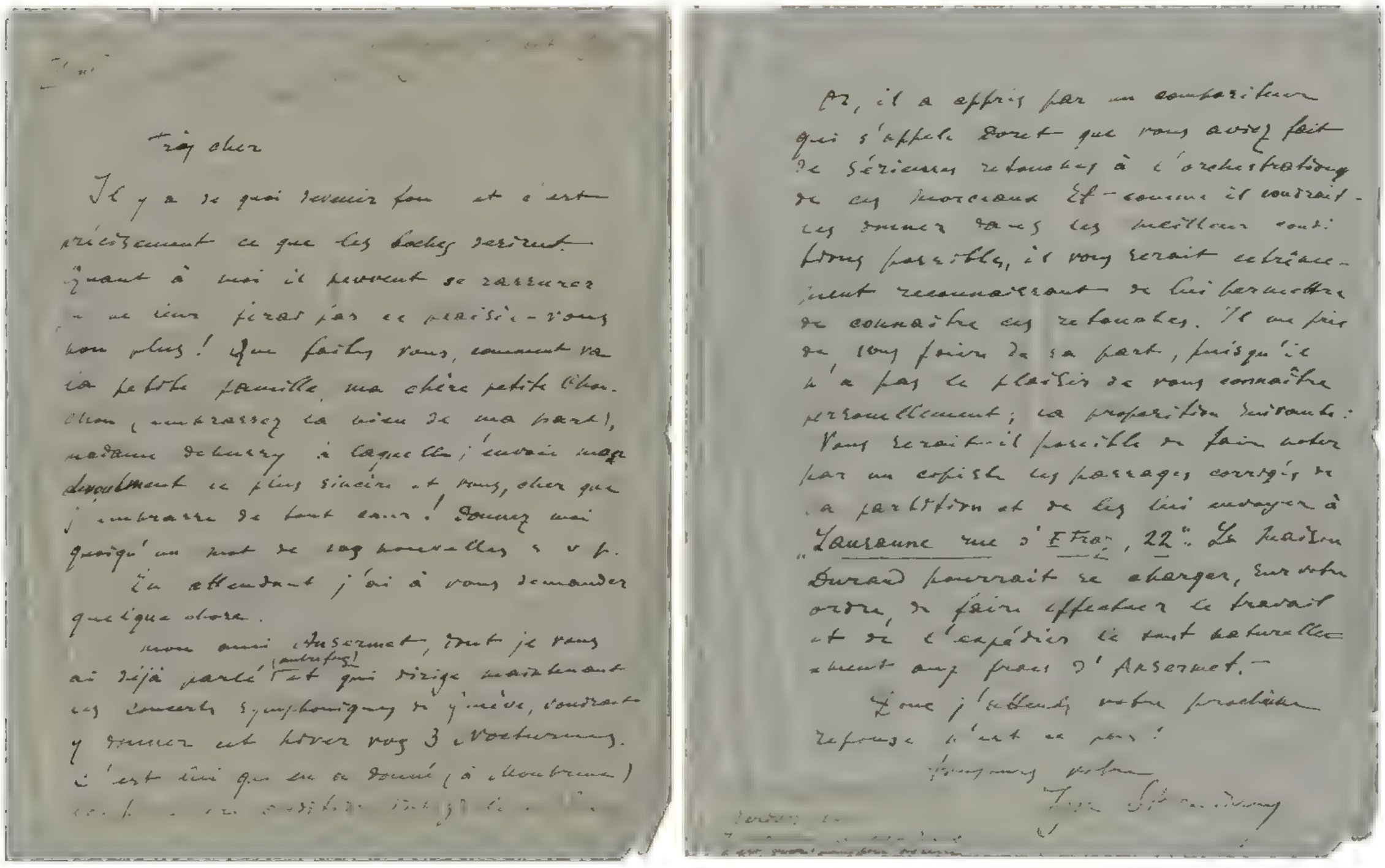
The Russian composer writes in full: *Dear old friend I am ill — staying at home and cannot come to London for the premiere of my Petroushka. The printed scores (which have just appeared) arrived in Diaghilev's name at the Hotel Savoya — as a matter of fact one will have to perform from these scores. Do what is necessary for me to receive them old friend. Write me what is going on in London. Will there be a dress rehearsal? How is Madame Monteux? Where is she at the present time? Friendly regards, Your very devoted Igor Stravinsky*

In the first of two postscripts, the composer adds: *I am sending you my photo so it will be with you when you will be performing my works. I Strav.* And, referring to the failure of *Petroushka* in Vienna, in the second postscript he writes: *Send me, dear friend, some articles after the premiere as compensation after Vienna. I Strav.* Finally, he has drawn out a stave and written six notes from *Petroushka* with the instructions to Monteux: *Watch out for the little trumpet! Tr*[ompeta] *Picc*[olla] *in D.*

Composed for the Ballets Russes, *Petroushka* is a ballet set to music by the Russian composer Igor Stravinsky. It was composed in 1910–11 and revised in 1947. The ballet tells the story of a Russian traditional puppet Petrushka, who is made of straw and with a bag of sawdust as his body, but who comes to life and develops emotions.

Stravinsky, though working hard at this time on the *Sacre du Printemps* (Rite of Spring), did make it to London for the premiere of *Petroushka.*

$3,000 - $5,000



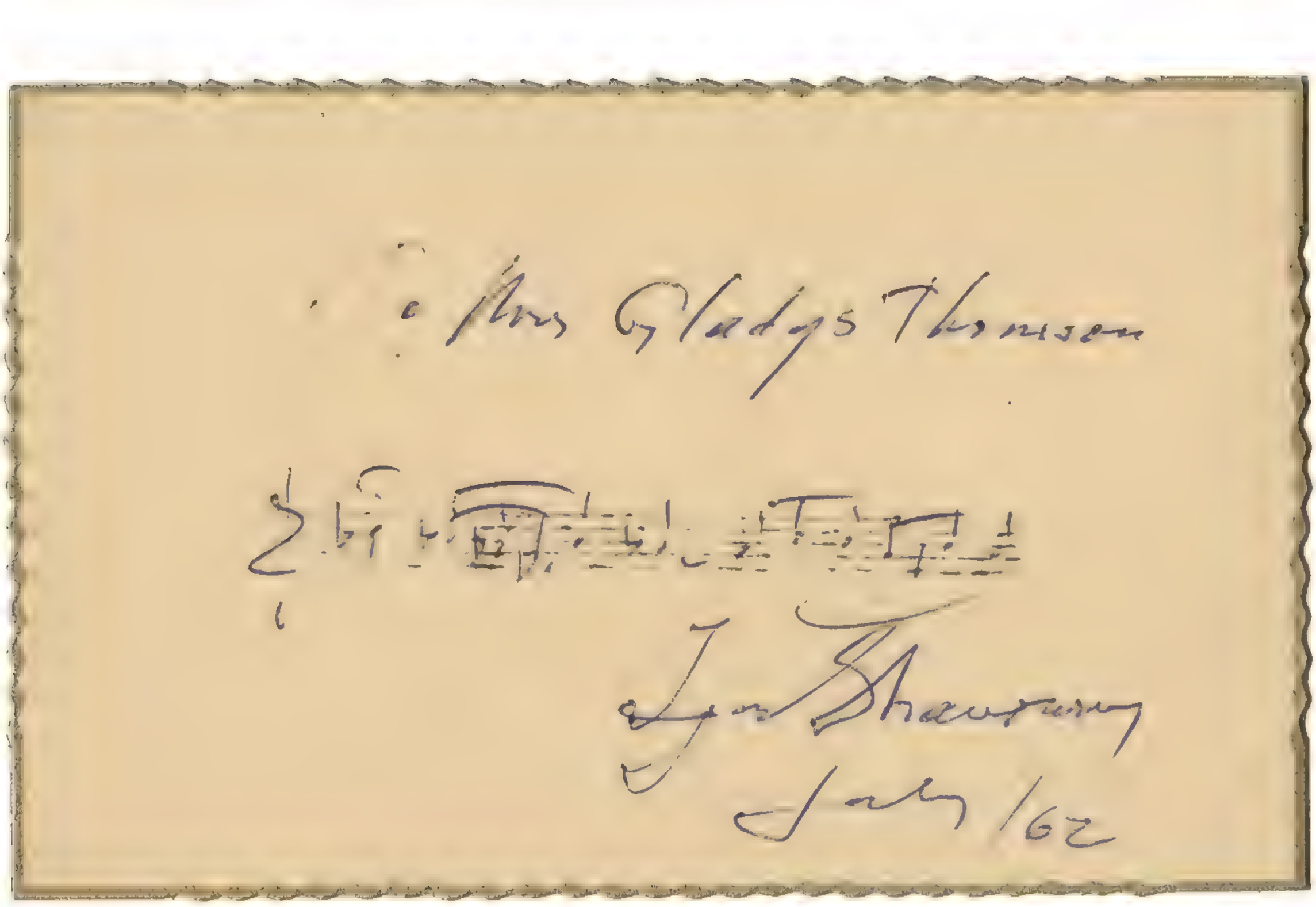
150. Stravinsky, Igor. Autograph letter signed, in French, 2 pages (10.62 x 8.37 in.; 270 x 213 mm.), Morges, Switzerland, 11 October 1915, to Claude Debussy; yellowing, splitting along horizontal folds, marginal chipping, mounting remnants along top margins.

Igor Stravinsky writes to his dear friend and fellow composer, Claude Debussy.

The composer writes in full:
Very dear (friend)
Going mad is something and that is precisely what the Germans want. As for me rest assured I won't give them that pleasure —— you either! What are you doing, how is you little family, my dear little Chou—Chou (embrace the dear for me), Madame Debussy to whom I send my sincerest devotion and you, dear (friend) I embrace with all my heart give me but one word of your news please. While waiting I'm going to ask you for something My friend Ansermet, about whom I have already spoken to you (on a former occasion) and who is now directing the Geneva symphonic concerts, would like to present your 3 Nocturnes there this winter. It was he who gave (in Montreux) their first entire hearing in Switzerland. Well, he has learned by a composer named Doret that you have done some serious retouching in the orchestration of these pieces. And he would like to present them in the best possible condition, he would be extremely grateful to you if you would permit him to learn these retouches. He asks me to make to you on his behalf, since he has not had the pleasure of making your acquaintance personally, the following proposition: Would it be possible for you to have the corrected passages of the score marked by a copyist and have them sent to him at "Lausanne, rue d'Etraj, 22." Maison Durand can be charged, on your order, to have the work accomplished and expedited quite naturally at Ansermet's expense. Therefore, I am waiting for your next reply? Always yours, Igor Stavinsky Write to me: I. Stravinsky, Merges-Switzerland It's my new address!

It is interesting to note that Debussy's two last volumes of works for the piano, the Études (1915) interprets similar varieties of style and texture purely as pianistic exercises and includes pieces that develop irregular form to an extreme as well as others influenced by the young Igor Stravinsky (a presence too in the suite "En blanc et noir for two pianos" of 1915).

A charming letter between friends and composers.
$4,000 - $5,000



151. Stravinsky, Igor. Autograph musical quotation signed, (3.37 x 5.37 in.; 86 x 137 mm.), July [19]62, to Mrs Gladys Thomson, on a notecard with gilt deckled edging.

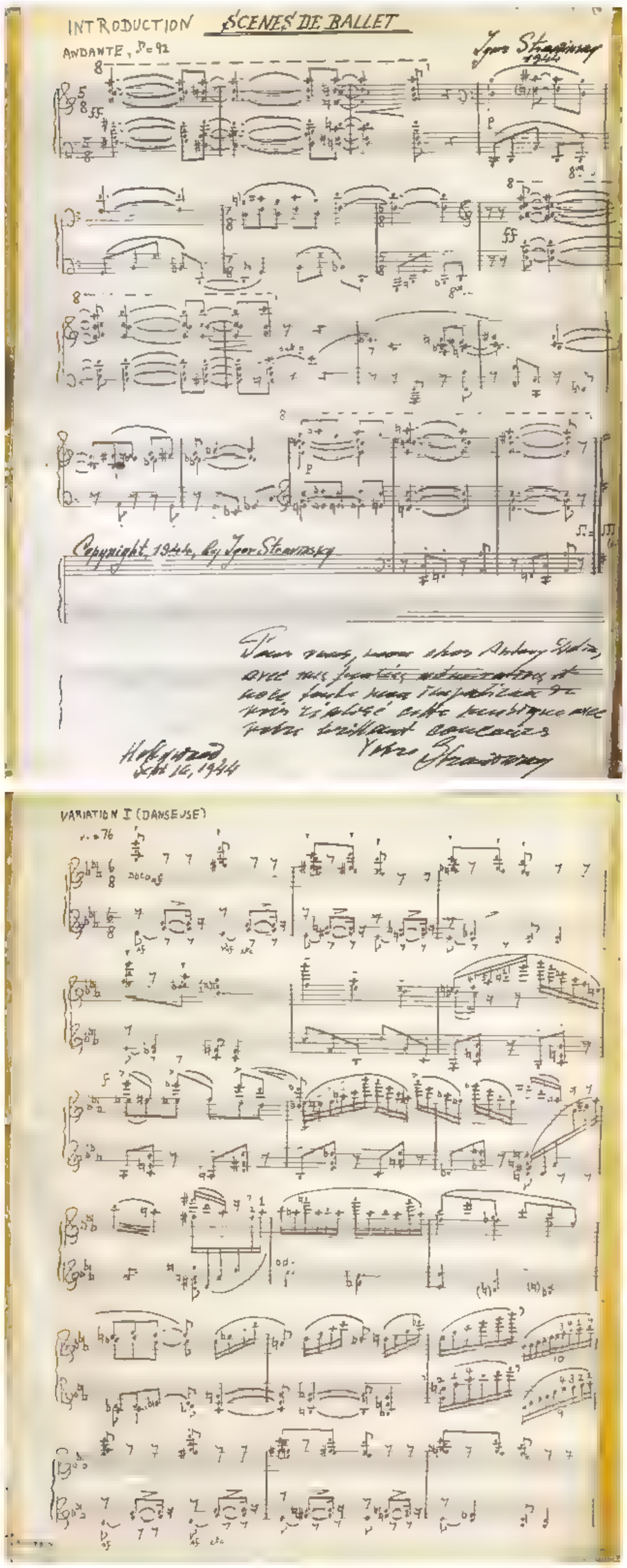
A musical quotation from *Rite of Spring*.

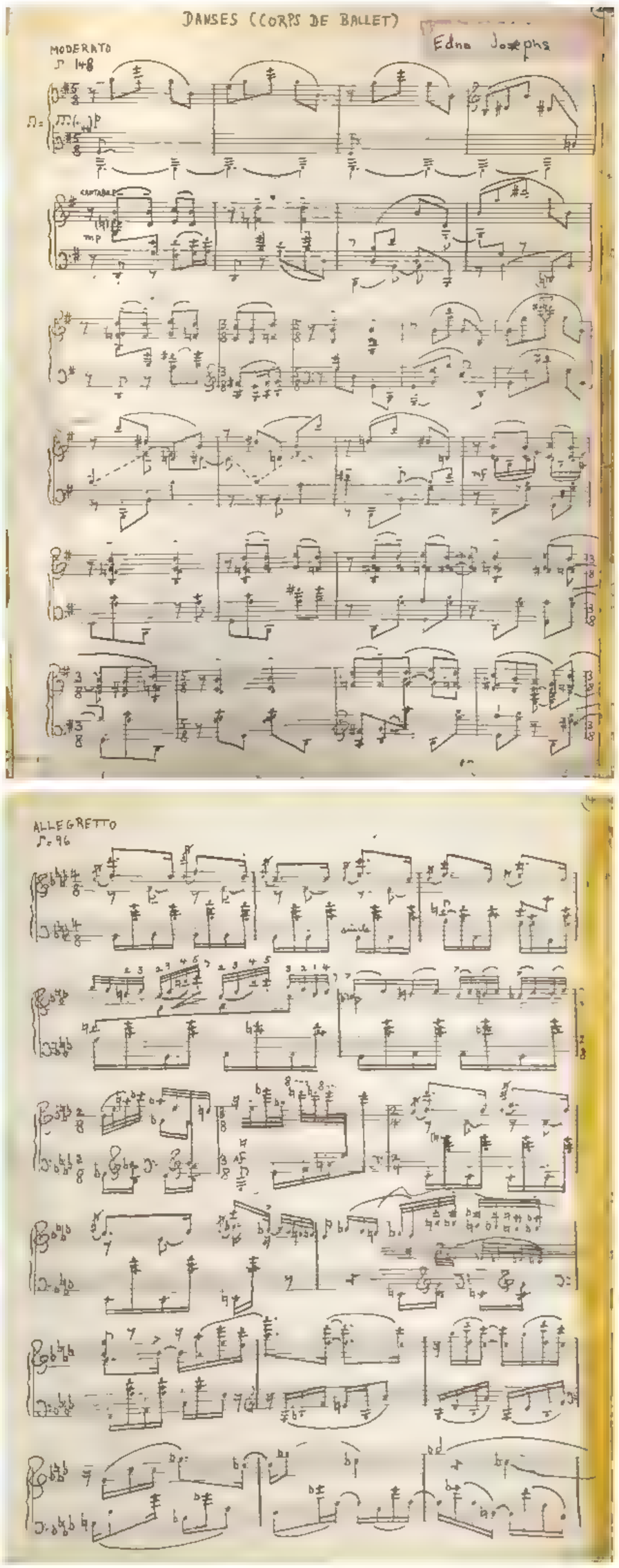
The *Rite of Spring* is a ballet and orchestral concert work by Stravinsky. It was written for the 1913 Paris season of Sergei Diaghilev's Ballets Russes company; the original choreography was by Vaslav Nijinsky, with stage designs and costumes by Nicholas Roerich. When first performed, at the Théâtre des Champs-Élysées on 29 May 1913, the avant-garde nature of the music and choreography caused a sensation and a near-riot in the audience. Although designed as a work for the stage, with specific passages accompanying characters and action, the music achieved equal if not greater recognition as a concert piece, and is widely considered to be one of the most influential musical works of the twentieth century.

Together with:

Musical program signed, (9.37 x 6.75 in.; 238 x 171 mm.), being the program for the 29 September 1958 Swiss premiere performance of Stravinsky's *Threni – id est lamentations Jeremiae Prophetae. Threni,* is a musical setting by Stravinsky of verses from the Book of Lamentations in the Latin of the Vulgate, for solo singers, chorus and orchestra. It is important among Stravinsky's compositions as his first and longest completely dodecaphonic work, but is not often performed.

$2,000 - $3,000

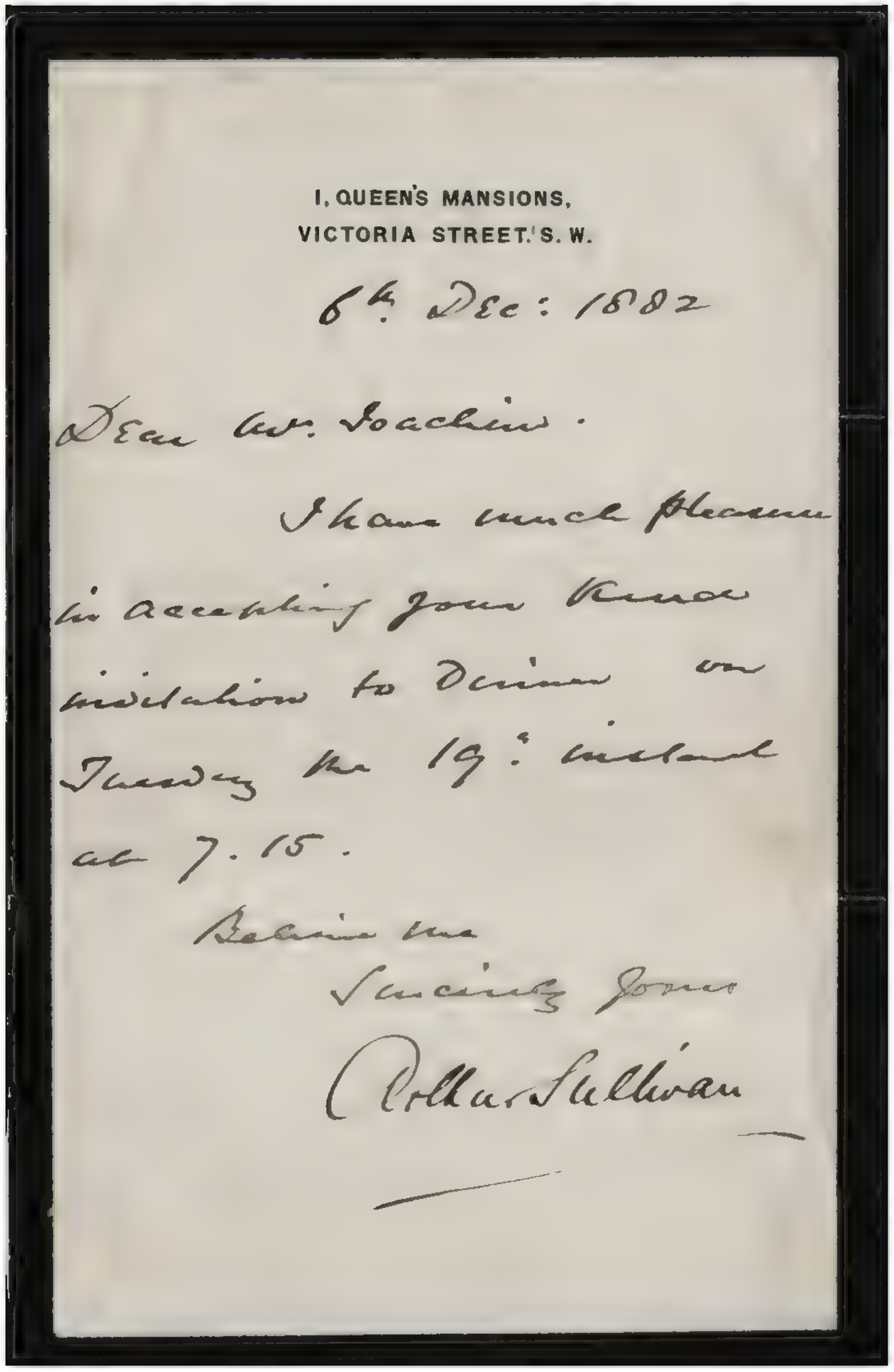




152. Stravinsky, Igor. *Scenes de Ballet.* Rehearsal score, [no place, no publisher], 1944, 25 pages folio. Signed twice and inscribed to Anton Dolin, the choreographer and principal dancer of the work's premiere: *Pour vous, mon cher Anton Dolin, avec mes plaisier, admiration, et…mon impatience… avec votre brilliant couleurs. Votre Stravinsky. Hollywood, Sept. 16, 1944.*

An extremely rare rehearsal score inscribed and signed. Rehearsal copies made by the "daschon" or dyeline process were ephemeral printings designed to be discarded after one or two rehearsals when they might be replaced by a newer version.

Anton Dolin (1904-1983) was the last great male dancer to be discovered and bedded by Serge Diaghilev. He was knighted in 1981. *Scenes de Ballet* premiered in Billy Rose's *The Seven Lively Arts* at the Ziegfeld Theatre in New York in December of 1944.
$3,000 - $5,000



I, QUEEN'S MANSIONS,
VICTORIA STREET. S. W.

6th Dec: 1882

Dear Mr. Joachin.

I have much pleasure
in accepting your kind
invitation to Dinner on
Tuesday the 19th instant
at 7.15.

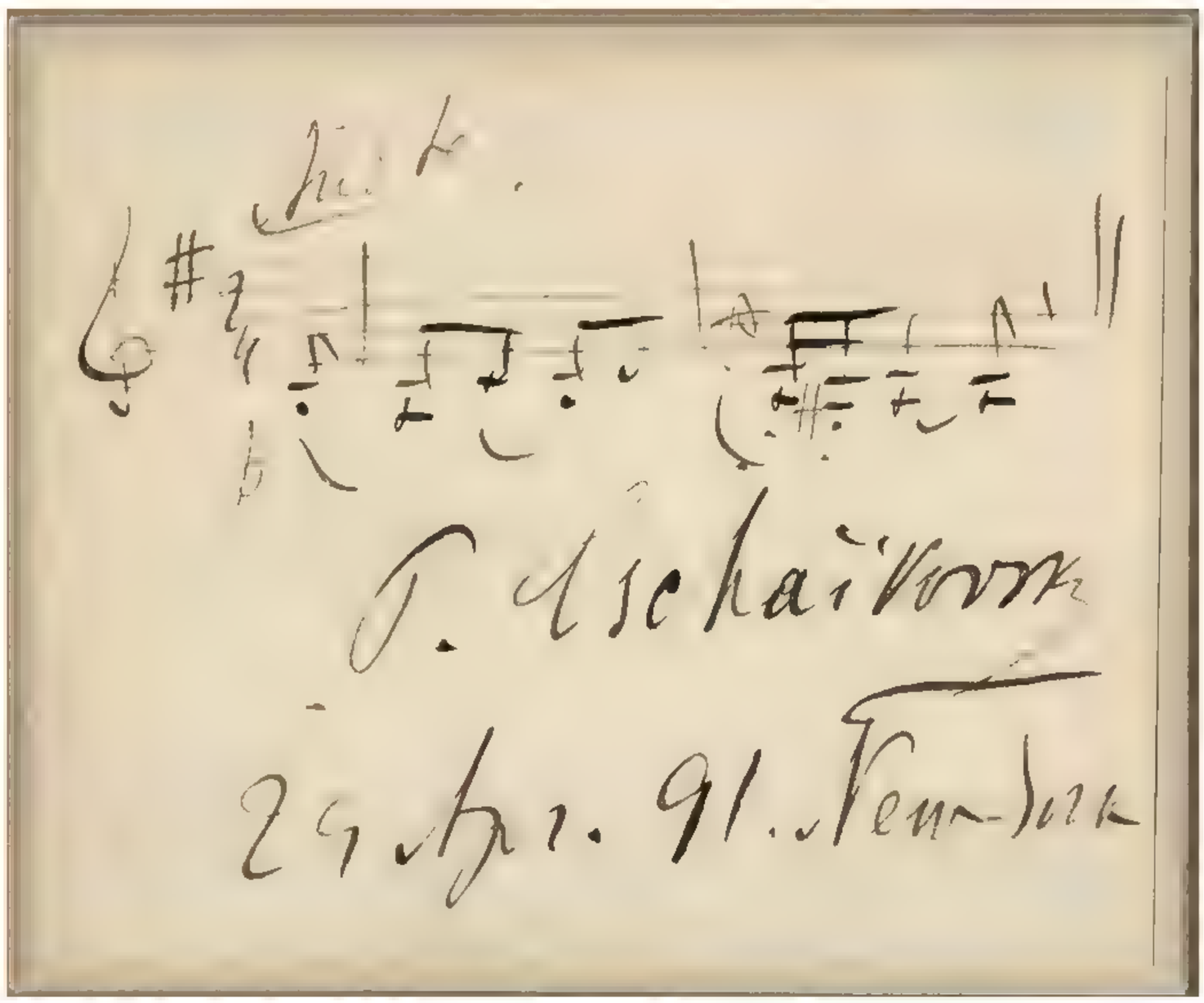
Believe me
Sincerely Yours
Arthur Sullivan

153. Sullivan, Sir Arthur. Letter signed, 1 page (7 x 4.5 in.; 178 x 114 mm.), London, 6 December 1882, to Mr. Joachin, on I, QUEEN'S MANSIONS, VICTORIA STREET. S.W. stationery. Accompanied by a postcard photograph of Sullivan by E. Bieber of Berlin and Hamburg.

Sir Arthur Sullivan accepts an invitation to dinner.

The English composer writes in full: *Dear Mr. Joachin, I have much pleasure in accepting your kind invitation to dinner on Tuesday the 19th instant at 7.15. Believe me Sincerely Yours Arthur Sullivan.*

Sir Arthur Sullivan is best known for his series of 14 operatic collaborations with the dramatist W. S. Gilbert, including such enduring works as *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. Sullivan composed 23 operas, 13 major orchestral works, eight choral works and oratorios, two ballets, incidental music to several plays, and numerous hymns and other church pieces, songs, and piano and chamber pieces. The best known of his hymns and songs include "Onward Christian Soldiers" and "The Lost Chord."
$500 - $700



154. Tchaikovsky, Peter Ilyich. Autograph musical quotation signed ("P. Tchaikovsky"), (3.5 x 4.25 in.; 89 x 108 mm.), New York, 29 April [18]91; permanently mounted on card stock.

Three bars from his Suite No. 3, which he had conducted during the Opening Festival on May 7—his 51st birthday.

After conductor Walter Damrosch convinced Andrew Carnegie to build what would become the famed Music Hall (renamed Carnegie Hall in 1894), he needed a big name draw for the Hall's opening festivities. At the time, there were certainly very few names bigger than Tchaikovsky's.

The Russian composer loved traveling, and the lure of the New World was exciting for him. He had a small notebook that he titled Trip to America, which was found in one of his suit pockets after he died. On the first page, he wrote, "Things to ask. Is it safe to drink the water in America? What kind of cigarettes do men smoke in New York City? What kind of hats do they wear? Can I get my laundry done there? Check acoustics of the new music hall."

When Tchaikovsky arrived in New York in 1891, he was wined and dined everywhere he went. He couldn't say enough about American hospitality. In his diary, he noted, "in other countries, if somebody comes up to you and they're nice, you suspect, 'What do they want?' Here in America, they don't want anything. They just want to be nice."

Tchaikovsky conducted five of his works during the Opening Festival of the Music Hall, starting on Tuesday, May 5. He wrote that tourists and people asking him for an autograph everywhere he went besieged him. His image was all over the papers, and people would cut out his photo and ask him to sign the other side. He usually included a musical quote, quickly notating a phrase from his Suite No. 3, which he had conducted during the Opening Festival on May 7—his 51st birthday. "People in the United States know my work better than they do in Russia, in my own home," he remarked. Here was Tchaikovsky in the flesh, conducting his own music.

Together with:

Cabinet photograph inscribed and signed: *Mr. Dippel in fond/friendly memory/remembrance P. Tchaikovsky 9 May 91, N.Y.*, in German, (6.37 x 4.25 in.; 162 x 108 mm.), New York, 9 May 1891; mounting remnants on verso.

A fine pair by the great Russian composer.
$12,000 - $18,000

THE NATIONAL BROADCASTING COMPANY

Presents

ARTURO TOSCANINI

Conducting

THE NBC SYMPHONY ORCHESTRA

CHRISTMAS NIGHT

Saturday, December 25, 1937

10:00 to 11:30 P.M., EST.

in NBC Studio 8-H—Radio City

Program

Concerto Grosso in D Minor, Opus 3, No. 11	*Vivaldi*
Symphony in G Minor	*Mozart*
Symphony No. 1, in C Minor	*Brahms*

These programs are broadcast over the combined NBC Blue and Red Networks.

Since the modern microphone is extremely sensitive, your co-operation in maintaining strict silence during the music is urgently requested.

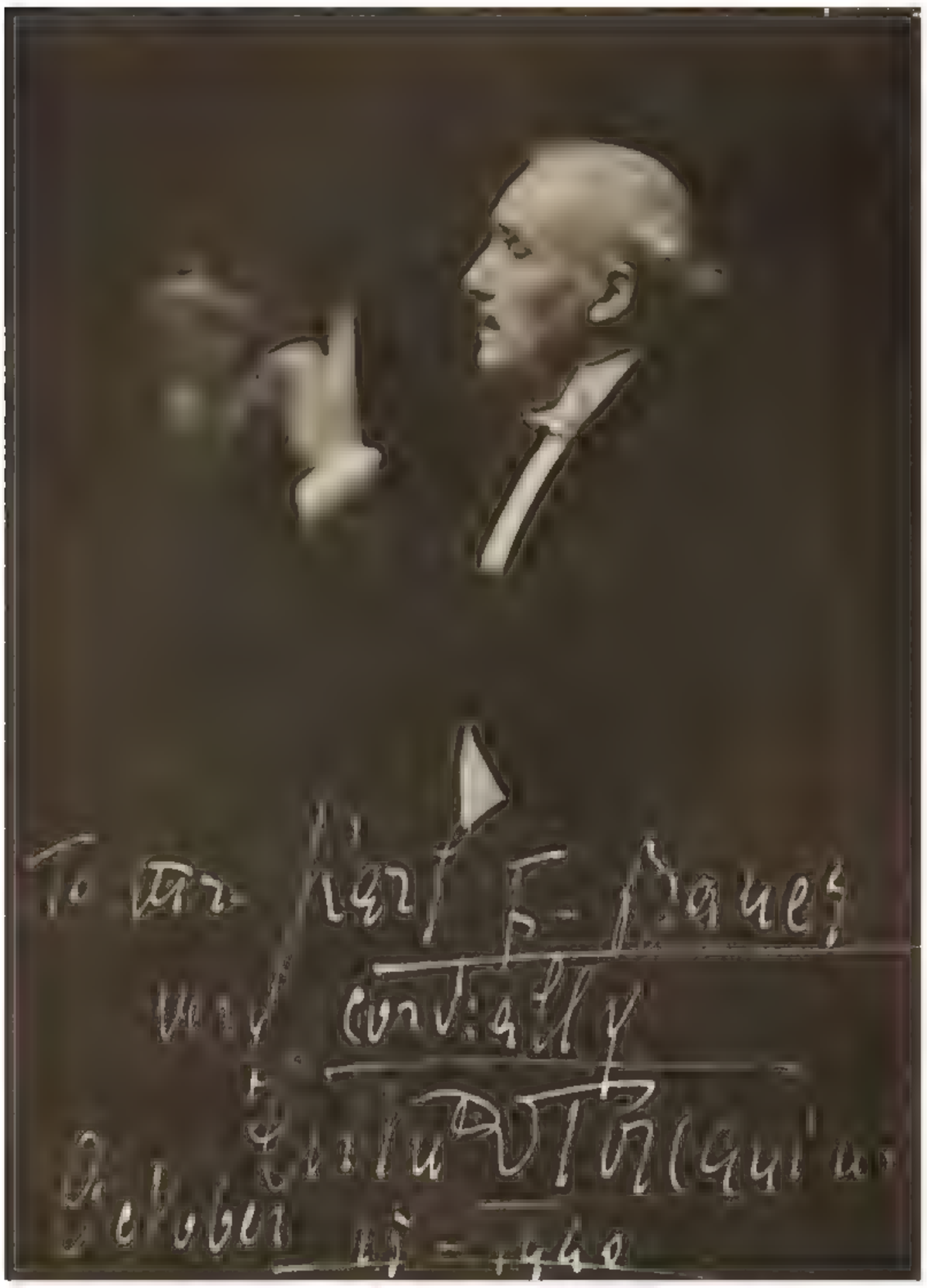
PROGRAM FOR NEW YEAR'S NIGHT

JANUARY 1, 1938

Symphony in C Major	*Schubert*
Two Movements from String Quartet in F Major, Opus 135	*Beethoven*
(a) Lento Assai, Cantante e tranquillo	
(b) Vivace	
"Death and Transfiguration"	*Richard Strauss*

155. Toscanini, Arturo. Fine silk program signed, (8.75 x 6 in.; 224 x 152 mm.), being the program for the Christmas night 25 December 1937 and New Year's night 1 January 1938 performances with Toscanini conducting the NBC Symphony Orchestra at Radio City, New York accompanied by a fine image of Toscanini; skillfully mounted on black mounting cards affixed to a silk covered matting board.

Together with: Photograph postcard signed, (5.37 x 3.37 in.; 137 x 86 mm.), [no place, no date]. A fine image of Toscanini in a hat and overcoat with his bold signature on a diagonal.
$1,800 - $2,500



156. Toscanini, Arturo. Photograph signed and inscribed in white ink, (7 x 5 in.; 178 x 127 mm.), 15 October 1940; mounting remnants on verso.

A fine association.

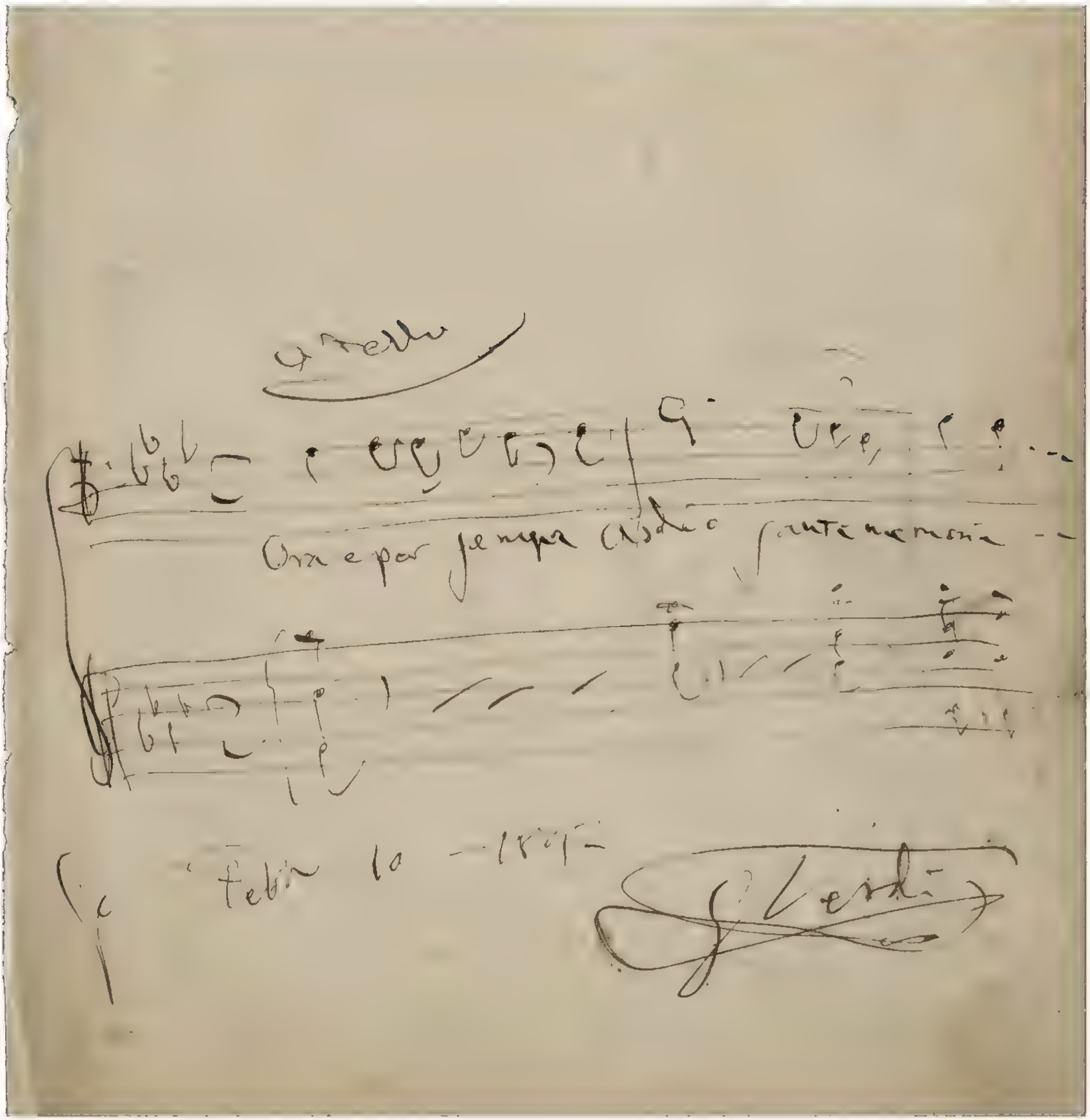
Toscanini inscribes a photograph of himself while conducting: *To Mr. Karl F. Bauer very cordially Arturo Toscanini October 15-1940.* Karl F. Bauer later became Vice President of Associated Music Publishers in New York.
$800 - $1,200

157. Vaughan Williams, Ralph. Postcard Photograph inscribed and signed (" R. Vaughan Williams"), (5.5 x 3.37 in.; 140 x 86 mm.).

A fine image of Vaughan Williams inscribed and signed.

The inscription reads: *Good luck in your journey R. Vaughan Williams.*

Vaughan Williams's composition developed slowly and it was not until he was 30 years of age that the song "Linden Lea" became his first publication. He mixed composition with conducting, lecturing, and editing other music, notably that of Henry Purcell and the *English Hymnal*. He had already taken lessons with Max Bruch in Berlin in 1897 and in 1907–1908 took a big step forward in his orchestral style when he studied for three months in Paris with Maurice Ravel. In 1905, Vaughan Williams conducted the first concert of the newly founded Leith Hill Music Festival at Dorking, which he was to conduct until 1953, when he passed the baton to his successor, William Cole.

The family tree of Vaughan Williams is a particularly prestigious one. His great-great grandfather was the renowned potter, Josiah Wedgewood, and his great-uncle was none other than Charles Darwin. Though born into the privileged intellectual upper middle class, Vaughan Williams never took it for granted and worked all his life for the democratic and egalitarian ideals in which he believed.
$500 - $700

158. Verdi, Giuseppe. Autograph musical quotation signed ("G Verdi"), (7.62 x 5 in.; 194 x 127 mm.), [no place], 10 February 1892; minor marginal chipping, mounting remnants on verso.

A fine musical quotation from Verdi's *Otello*.

The great Italian Romantic composer writes out three measures from Act II, scene 5 of his Otello, replete with libretto: *Ora e per sempre addio sante memorie*.

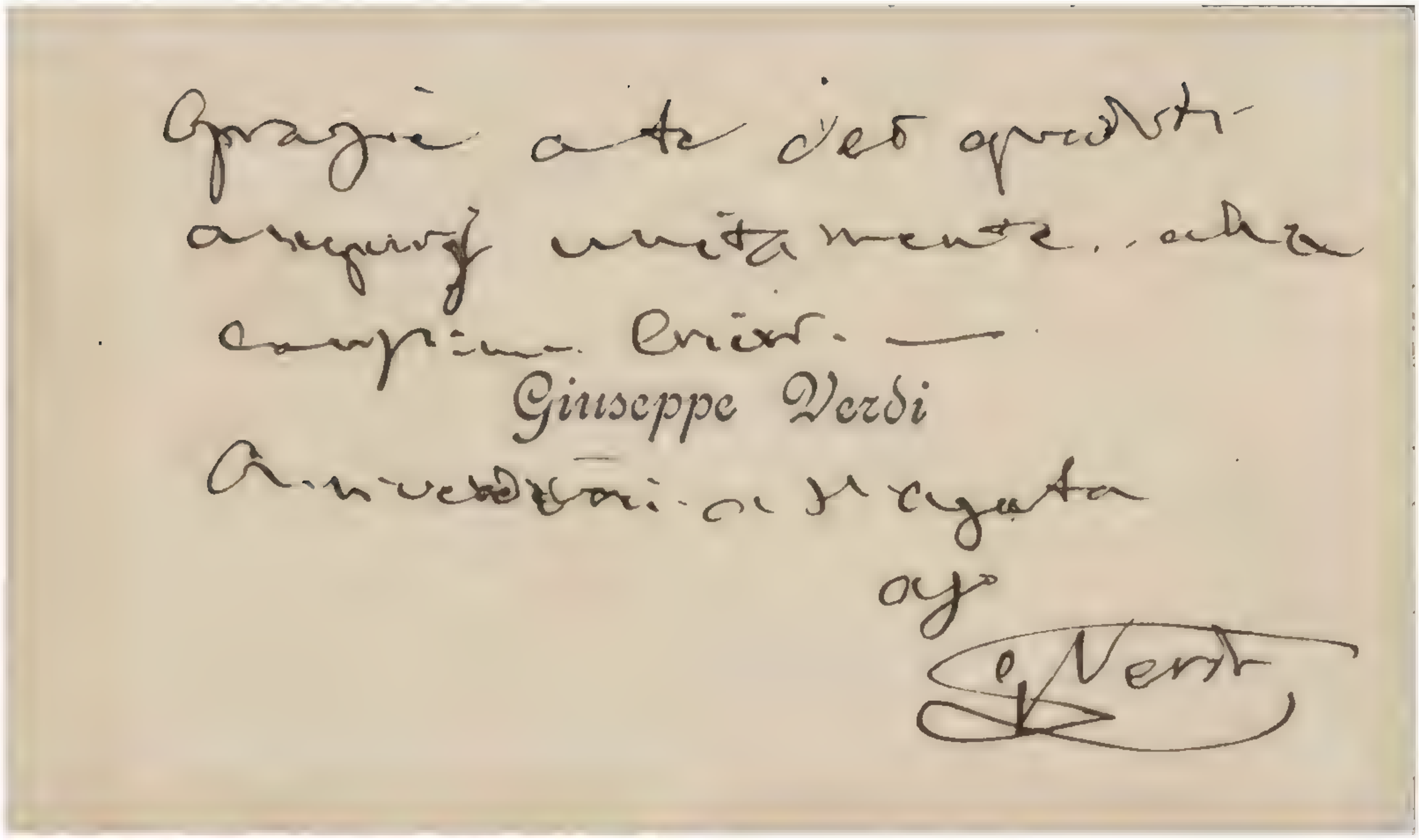
Otello is an opera in four acts by Giuseppe Verdi to an Italian libretto by Arrigo Boito, based on Shakespeare's play *Othello*. It was Verdi's penultimate opera, and was first performed at the Teatro alla Scala, Milan, on 5 February 1887. In 1894, Verdi composed a short ballet for a French production of *Otello*, his last purely orchestral composition.

Verdi utterly dominated the Italian opera scene after the eras of Bellini, Donizetti and Rossini.
$15,000 - $25,000

159. Verdi, Giuseppe. Large photograph inscribed and signed ("G Verdi"), (8.5 x 6 in.; 216 x 152 mm.), [place name undecipherable] 18 June 1893 by Pietro Tempestini of Viareggio.

A fine photograph of Verdi inscribed and signed.

At the time Verdi signed and inscribed the present photograph, his last opera, *Falstaff*, was complete and performed in 1893. The libretto by Arrigo Boito, was based on Shakespeare's *Merry Wives of Windsor* and *Henry IV*, Part 1 via Victor Hugo's subsequent translation. It was an international success and is one of the supreme comic operas showing Verdi's genius as a contrapuntist.
$4,000 - $6,000


Grazie a te dei questi
auguri sinceramente... anche
a tutti. Cari. —
Giuseppe Verdi
A rivederci a Sant'Agata
G. Verdi

160. Verdi Giuseppe. Visiting card inscribed and signed ("G Verdi"), in Italian, (2.12 x 3.62 in.; 54 x 92 mm.), [no place, no date]. Accompanied by a carte-de-visite photograph of Verdi by Disderi & Cie., (4 x 2.37 in.; 102 x 60 mm.), Paris [1855].

Verdi's engraved calling card inscribed and signed.

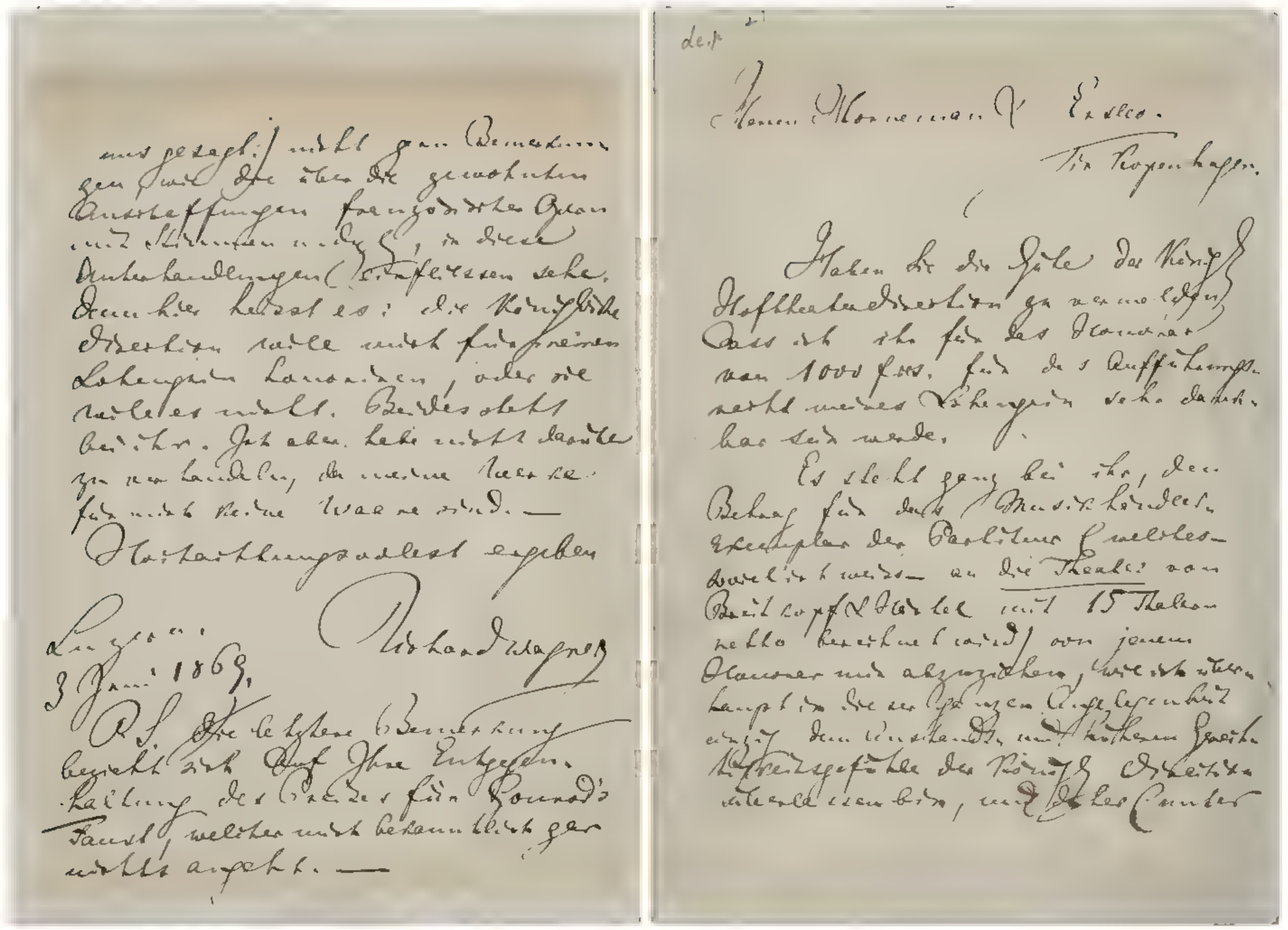
The Italian composer writes in part: *Thanks to you for these cards . . . See you at Sant'Agata soon. G. Verdi.*

In 1848, while living in Busseto with Strepponi, Verdi bought an estate two miles from the town. Initially, his parents lived there, but after his mother's death in 1851, he made the Villa Verdi at Sant'Agata in Villanova sull'Arda his home, which it remained until his death.

A fine pair of Verdi pieces.
$800 - $1,200

161. Vieuxtemps, Henri François. Photograph signed ("H. Vieuxtemps"), (4.12 x 2.5 in.; 105 x 64 mm.), Anvers, [no date] being a fine image by Blanche of Anvers; mounting remnants on verso.

A Belgian composer and violinist Henri François Joseph Vieuxtemps occupies an important place in the history of the violin as a prominent exponent of the Franco-Belgian violin school during the mid-nineteenth century. He is also known for playing upon what is now known as the Vieuxtemps Guarneri del Gesu, a violin of superior workmanship.
$400 - $600



162. Wagner, Richard. Autograph letter signed, 2 pages (7.25 x 5 in.; 184 x 127 mm.), Lucern, 3 June 1869, to Horneman and Ersloe, Kopenhagen; marginal splitting along vertical fold, with original transmittal envelope with red wax seal, the envelope affixed to the integral blank of the letter. Accompanied by a fine cabinet photograph of Wagner by Franz Hanfstaengl of Munich.

In a letter referring to the Royal Court Theatre in Kopenhagen producing his *Lohengrin*, Wagner makes clear how highly he views the value of his work.

The composer writes in full: *To Horneman and Ersloe, Kopenhagen: Please be so kind as to tell the Royal Court Theatre management that I will be very grateful for the honorarium of 1000 Francs for the right to perform my Lohengrin. It's up to them to deduct the costs of the music dealer's copy of the score which as far as I Know will be accounted for by Breitkopf and Hartel to the theatres at 15 Thalers net. As I am in general dependent in this whole affair solely on the decency of the Royal Directors, between you and me do not like remarks about the "usual expenses" for French operas with vocal parts, here it means merely that the Royal Directors will pay me the price for my Lohengrin or they won't. I have no intention to bargain about it because my works are not commodities. Richard Wagner*
Lucerne, 3, June 1869.

In a postscript Wagner writes: *My last remark refers to your mentioning the price for Gounod's Faust which, as everybody knows, is of no significance to me.*

The "Royal Directors" obviously agreed to Wagner's terms as *Lohengrin* was produced for the first time in Copenhagen on 30 April 1870. It was first presented in Weimar in 1850 and it received its American premiere in 1871.
$6,000 - $8,000

163. Wagner, Richard. Autograph musical quotation signed being eight bars from the bass trumpet opening of the third act of *Die Meistersinger*, (3 x 5 in.; 76 x 127 mm.), [the Villa] Tribschen, 24 April, 1868; mounting remnants on verso.

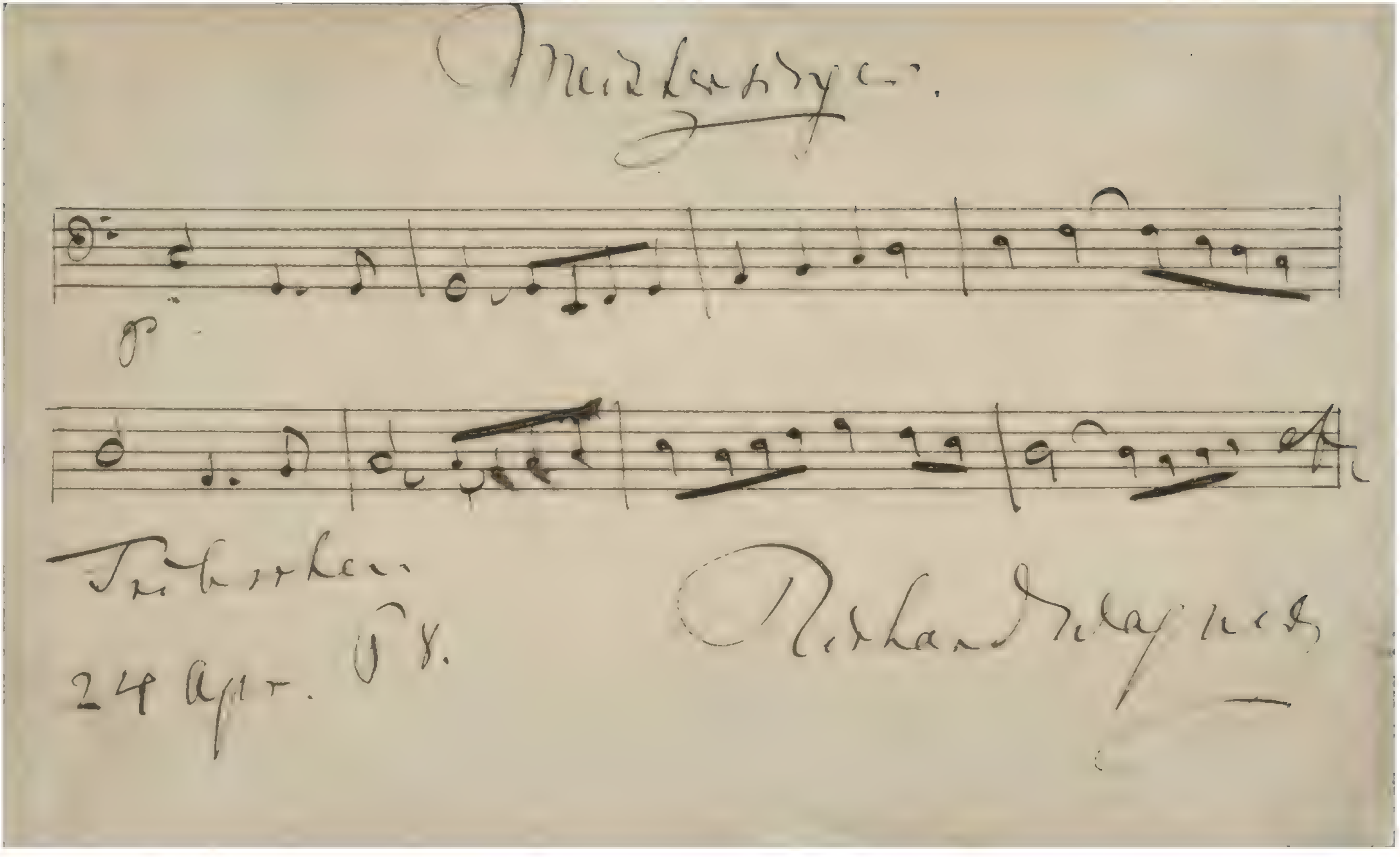
A fine autograph musical quotation from *Die Meistersinger von Nürnberg* signed and dated almost two months before the first performance of the opera.

Wagner originally conceived *Die Meistersinger* in 1845 as a sort of comic pendant to *Tannhäuser.* Like *Tristan*, it was premiered in Munich under the baton of Hans von Bülow, on 21 June 1868, and became an immediate success. *Die Meistersinger* is a rich, perceptive music drama widely admired for its warm humanity; but because of its strong German nationalist overtones, it is also cited as an example of Wagner's reactionary politics and anti-Semitism. Wagner has identified the opera at the top and dated it at Tribschen, 24 April 1868 at the lower left. This is highly significant. Though the opera had been envisaged over twenty years before, it was not completed until 1866/1867 and the premiere did not take place until 21 June 1868.

Wagner's fortunes took a dramatic upturn in 1864, when King Ludwig II succeeded to the throne of Bavaria at the age of eighteen. The young king, an ardent admirer of Wagner's operas, had the composer brought to Munich. After grave difficulties in rehearsal, *Tristan und Isolde* premiered at the National Theatre Munich on 10 June 1865, the first Wagner opera premiere in almost 15 years. The conductor of this premiere was Hans von Bülow, whose wife, Cosima, had given birth in April that year to a daughter, named Isolde, a child not of von Bülow but of Wagner. Cosima was twenty-four years younger than Wagner and was herself illegitimate, the daughter of the Countess Marie d'Agoult, who had left her husband for Franz Liszt. Liszt initially disapproved of his daughter's involvement with Wagner, though nevertheless the two men were friends. The indiscreet affair scandalized Munich, and Wagner also fell into disfavor with many leading members of the court, who were suspicious of his influence on the King. In December 1865, Ludwig was finally forced to ask the composer to leave Munich. He apparently also toyed with the idea of abdicating to follow his hero into exile, but Wagner quickly dissuaded him. Ludwig installed Wagner at the Villa Tribschen, beside Switzerland's Lake Lucerne. *Die Meistersinger* was completed at Tribschen in 1867, and premiered in Munich on 21 June 1868.

It is extremely rare to find autograph musical quotations by a composer for an opera not yet performed.
$15,000 - $25,000

310-859-7701



164. Weill, Kurt. Image of Weill and his wife, Lotte Lenya signed by both on cardstock to the right of their image, (3.5 x 5.37 in.; 89 x 137 mm.), Berlin, May 1932; mounted on a gilt mat.

Active from the 1920s, and in his later years in the United States, Weill composed the *Threepenny Opera*, *Mahogonny*, *Lady in the Dark*, *Street Scene* and many other innovative works for the theater. His extensive list of works also includes well-known songs and instrumental music, preserved on innumerable recordings. Weill is one of the most versatile and influential theater composers of the twentieth century best known for his fruitful collaborations with Bertolt Brecht. His wife, Lotte Lenya, an actress and singer, appeared in several of his works.
$3,000 – $5,000

165. Zemlinsky, Alexander. Postcard photograph signed, (5.37 x 3.25 in.; 137 x 83 mm.), 1927; mounting remnants on verso.

An Austrian composer, conductor, and teacher, Zemlinsky enjoyed a long and productive career. His best-known work is the *Lyric Symphony* (1923), a seven-movement piece for soprano, baritone and orchestra, set to poems by the Bengali poet Rabindranath Tagore (in German translation). In a letter to his publisher, Zemlinsky compared his *Lyric Symphony* to Mahler's *Das Lied von der Erde,* though the first part of Schoenberg's Gurre-Lieder is also a clear influence. The work in turn influenced Alban Berg's *Lyric Suite*, which quotes from it and is dedicated to Zemlinsky himself.
$300 - $500

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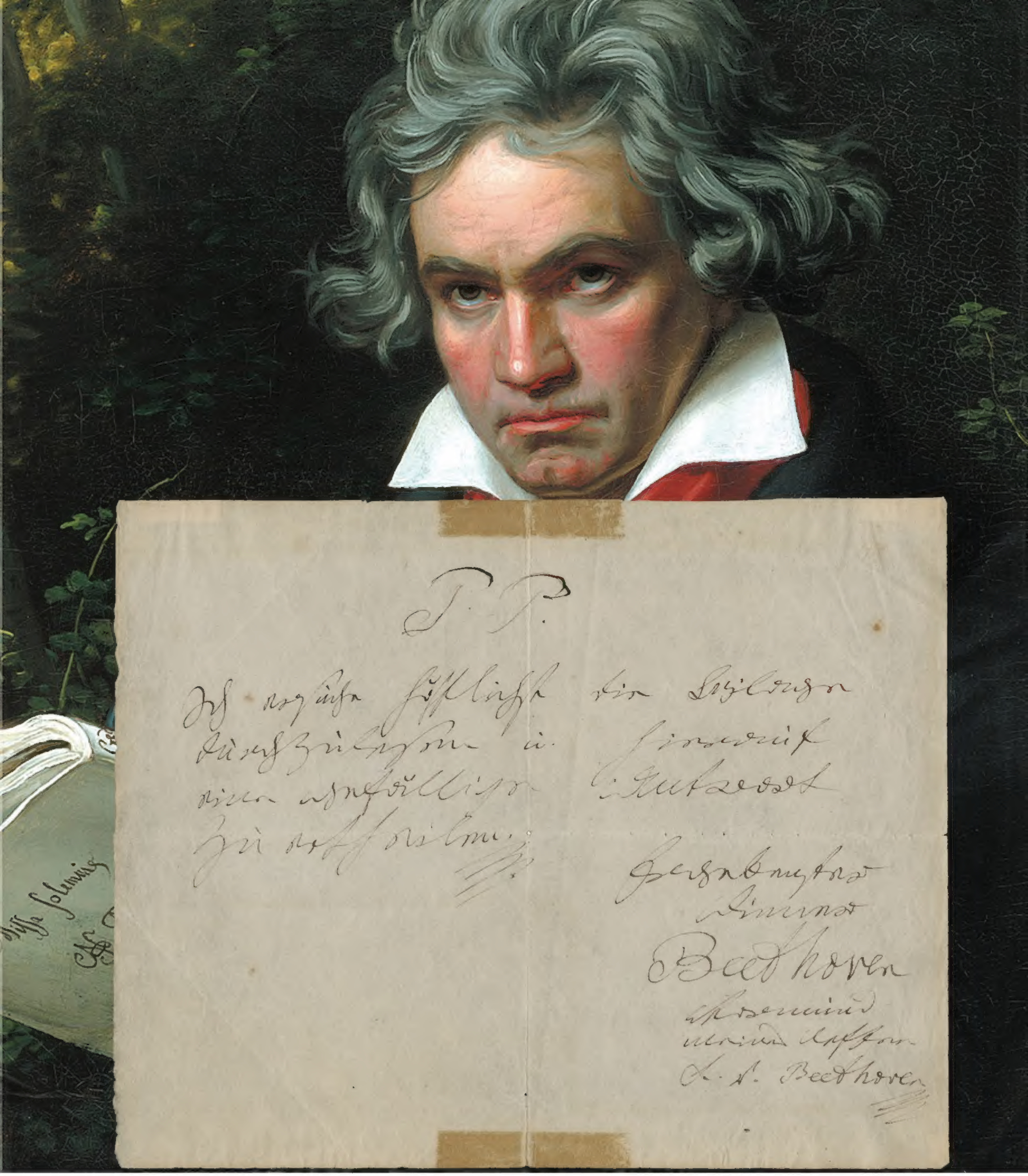

Lot 2 **Beethoven as legal guardian for his nephew, Karl, requests a favor.**

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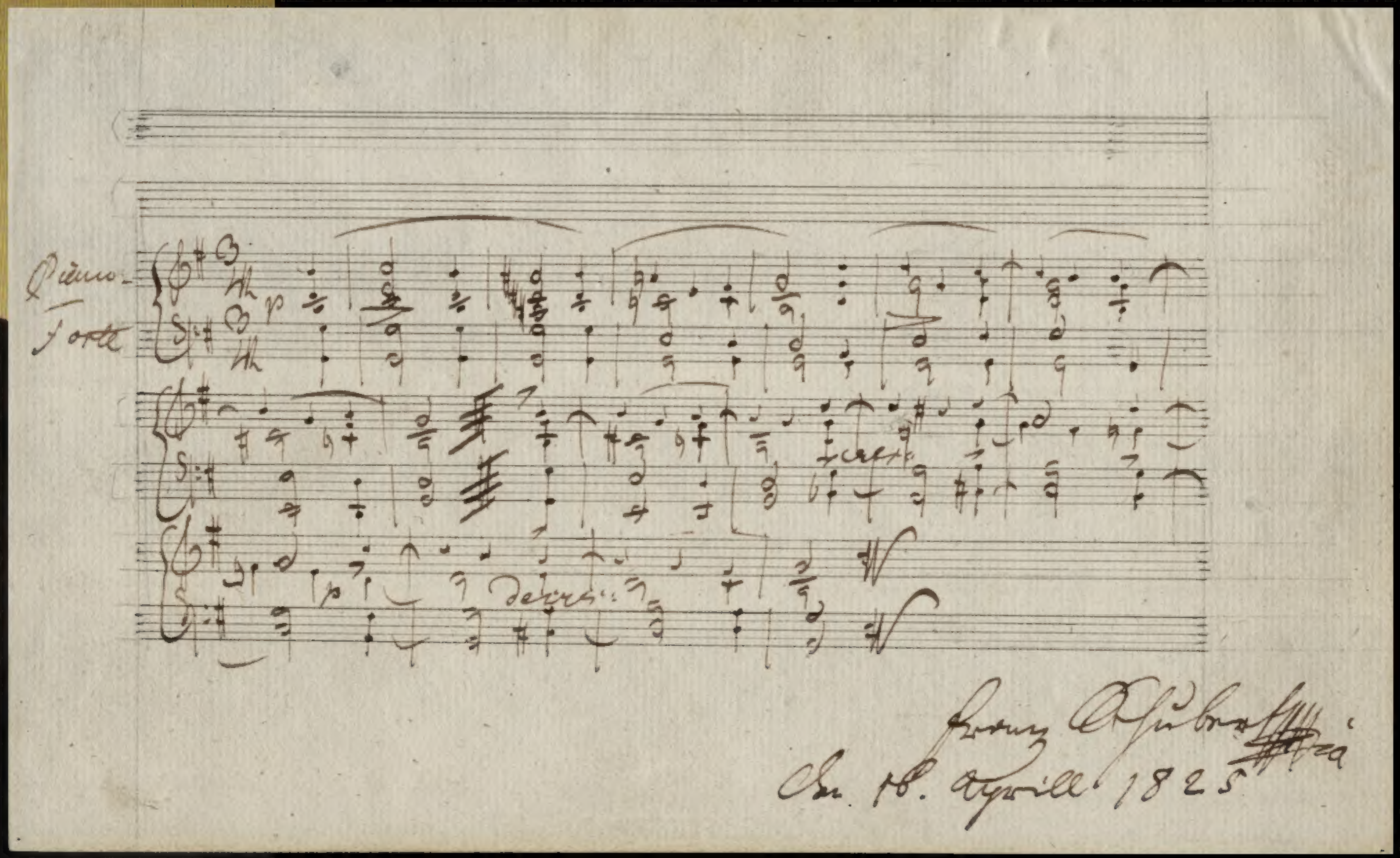

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Franz Peter Schubert

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